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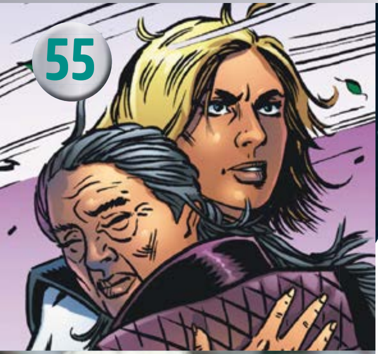

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Welcome

I don't often write about the Thirteenth Doctor in my editorials. This is largely because we already devote so much space to recent and forthcoming episodes, in articles that I hope speak for themselves. But this issue is different. We've arrived at the end of an era, and it's a moment to reflect.

When I returned as **DWM** editor, and Peri Godbold returned as art editor, we knew that the programme was on the brink of something very different. The magazine had to be ready.

I met Chris Chibnall, the incoming showrunner, and we had a conversation about our respective histories as fans, as well as our ambitions for the magazine's future. His determination was admirable, and his enthusiasm for the task ahead was infectious. "Can we interview Jodie Whittaker?" I asked him. "Of course!" he replied.

Jodie hadn't even seen any full scripts when she first spoke to **DWM**. "This is a brand-new journey for me, and for everyone," she said. I thought this sounded enough like a mission statement to put it on the front cover. During the same interview, I asked Jodie if she had a message for us. "I cannot wait to join this amazing world that you guys, the readers, are already part of," she told me. "To the people that have been here a long time, and to the new people that I hope are coming, I just want to say that I'm going to work so hard and I'm going to enjoy every minute of it. Thanks for your support!"

Anyone who's spent time with Jodie on set or on location will surely agree that she fulfilled that promise. I think we all recognise her dedication to the series and, as you can see from this issue's letters pages, we're all going to miss her.

On a personal level, I'm grateful for the unstinting kindness and consideration Jodie has shown me and all the other writers who have visited the various studio and location shoots. I have especially fond memories of my earliest trips to Roath Lock, and joining the Bulgarian shoot for *Nikola Tesla's Night of Terror* (above). Jodie and Mandip Gill – who was by Jodie's side in all her episodes – are among those who always made time for the magazine, however long or difficult that day's filming had been.

Now, more than five years after I conducted that original interview, the Thirteenth Doctor and Yaz's groundbreaking journey is almost over. The series thrives, even depends, on change, and Jodie has been one of the programme's longest-serving Doctors. On the following pages we say farewell to her, along with Chris, Mandip and their fellow TARDIS traveller John Bishop.

While we wait for *The Power of the Doctor*, this issue includes plenty to keep you occupied. A 28-page supplement serves as our contribution to the BBC's centenary celebrations, and you'll also find the latest in our series of TARDIS dioramas by CG artist Gavin Rymill. This one recreates the First Doctor's control room – complete with food machine!

The next **DWM** will help to usher in a new era. The moment has been prepared for with something so special that it's unprecedented in the magazine's history. We're on sale 10 November and you won't want to miss it...

Marcus

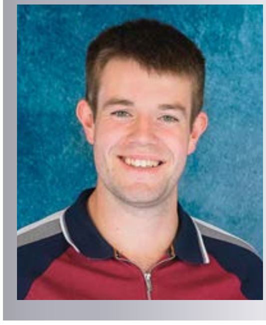
THIS ISSUE'S CONTRIBUTORS INCLUDE

Paul Kirkley

After four years of chronicling the Whittaker-Chibnall era for **DWM**, Paul was delighted to sit down with the outgoing TARDIS team for this issue's in-depth interviews. Now all that's left to do is to prepare his son Thomas for the departure of *his* Doctor. (That's Thomas' Jodie doll in the picture. Honest.)

Alex Moore

Asking who, what, where and when, Alex takes over the first half of *Time and Space Visualiser* on page 16. Having helped out Toby Hadoke with research on previous issues, Alex is well qualified to tell us what some of *Doctor Who*'s more recent cast and crew members have been up to beyond the TARDIS.



Chris Chibnall

Chris is currently writing things that don't have monsters in them. He's also been catching up on his watch list and recommends *Pachinko*, *Julia*, *Hacks*, *Severance*, *Better Call Saul*, *Irma Vep*, *Yellowjackets* and *Married at First Sight Australia*. He can often be found walking a cockapoo who looks a lot like Karvanista.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Power to the People

The BBC has confirmed that *The Power of the Doctor*, the last episode to star Jodie Whittaker as the Doctor, Mandip Gill as Yasmin Khan and John Bishop as Dan Lewis, will be broadcast on Sunday 23 October.

The feature-length Centenary Special will air on BBC One in the UK and become available on BBC iPlayer following transmission. Promising a host of returning friends and foes – including Ace (Sophie Aldred), Tegan (Janet Fielding), Kate Stewart (Jemma Redgrave), the Master (Sacha Dhawan), Ashad (Patrick O'Kane), the Daleks and the Cybermen – this epic story will also see the Thirteenth Doctor regenerate.

"This is certainly the biggest episode we've done during our time on the show," says writer and executive producer Chris Chibnall, speaking exclusively to **Doctor Who Magazine**.

"The story spans multiple locations and time periods, and there are multiple characters. A huge amount of love for *Doctor Who* has been poured into this. But at its heart, this is a very simple and emotional story about things we've been feeling since Jodie started. It ends with thematic resonances of where that story began."

Mandip Gill tells **DWM**: "The ending is really emotional, but a lot of the episode is really action-packed. There are a lot of returning characters, we go up against a lot of enemies... But I feel like, being 90 minutes, it has the space to give you a proper beginning, middle and end."

After *The Power of the Doctor* is broadcast, Russell T Davies will formally take over as showrunner and head writer, overseeing the adventures of the Fourteenth Doctor, which begin in 2023.

Cybermen in *The Power of the Doctor*.

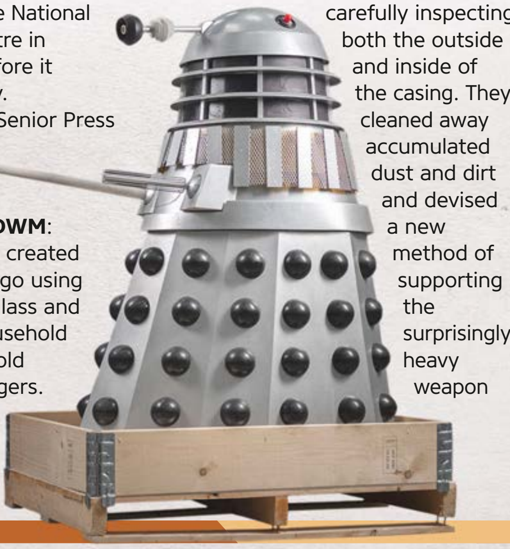
Showrunner Chris Chibnall.

From Skaro to South Ken

The Science Museum in London's South Kensington is currently staging a major exhibition that features a star attraction from the universe of *Doctor Who*.

Science Fiction: Voyage to the Edge of Imagination places visitors at the heart of an interactive story, filled with objects that explore how scientists and science-fiction creators have inspired each other through innovation and imagination. A full-size replica Dalek is included among more than 70 objects from sci-fi literature, film and TV on display.

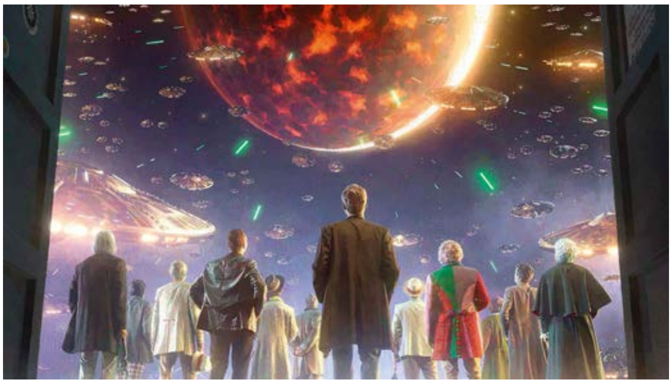
The Dalek was originally commissioned in 1990 by the British Film Institute, which has now loaned it to the Science Museum Group. It was built by Exquisite Corpse, a now-closed model-making workshop in Herefordshire that specialised in replicas and models for film and TV. A conservation team led by Ruth Nightingale restored the Dalek at the museum's object storage site, the National Collections Centre in Wroughton, before it went on display.



Freya Barry, Senior Press Officer for the Science Museum, tells **DWM**: "The Dalek was created over 30 years ago using plywood, fibreglass and repurposed household items, such as old metal coat hangers. Over time these materials can deteriorate, while dust and dirt can accumulate on the surface. In order to prepare the Dalek to be displayed in the exhibition, our conservation team checked its condition – carefully inspecting both the outside and inside of the casing. They cleaned away accumulated dust and dirt and devised a new method of supporting the surprisingly heavy weapon attachments to ensure they wouldn't damage the main structure. When dismantling the Dalek to check its internal structure, the team also discovered a whole selection of Dalek weapons, which are also on display for visitors to see."

Conservator Ruth Nightingale.

The exhibition runs from 6 October 2022 to 4 May 2023. **DWM** readers can get 20 per cent off the price of admission by booking online at *tinyurl.com/ScienceDalek* and using the discount code **EXTERMINATE**. Offer available from 12 October 2022 to 31 January 2023.



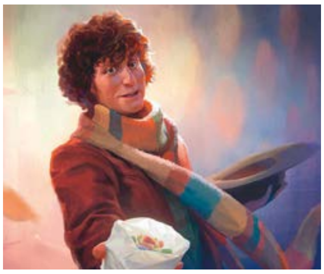
A Kind of Magic

A *Doctor Who* collection for Magic: The Gathering will be available in 2023.

Magic: The Gathering is a tabletop and digital collectable card game produced by Wizards of the Coast, first released in 1993. Since then, it's become a massive success, selling tens of billions of cards worldwide, including sets based on brands such as *The Walking Dead*, Godzilla, Fortnite and Street Fighter.

The *Doctor Who* set for Magic: The Gathering will launch around the beginning of the series' 60th anniversary celebrations in autumn next year. The set will span the entire history of the programme, and will feature all of the Doctors, plus companions and villains.

For more information on Magic: The Gathering, visit: *magic.wizards.com*



The Fourth Doctor in Magic: The Gathering.

The Sound of *Flux*

The soundtrack to *Flux*, the 13th series of *Doctor Who*, is to be released on CD by Silva Screen.

The music for this universe-spanning six-chapter adventure, first broadcast in 2021, was composed by Segun Akinola. The new CD set will contain three discs: two of them containing 30 tracks from *Flux*, and a bonus disc with Akinola's music from the 2021 New Year's Day Special *Revolution of the Daleks* – a score previously available only as a digital download.

Silva Screen's Director of Label and Licensing, David Stoner, tells **DWM**: "*Flux* is the first of two releases that will mark the end of Jodie Whittaker's tenure – and of Segun's, as it happens. The *Flux* score is available digitally now, while the CD will appear on 11 November.

"The second release will likely be a three-disc set as well. This will have the scores from [the 2022 episodes] *Eve of the Daleks*, *Legend of the Sea Devils* and *The Power of the Doctor*."

The release date for the second release is TBC. For more information, visit: *silvascreen.ochre.store*

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Production NOTES

Showrunner **CHRIS CHIBNALL** bows out with memories of his favourite *Doctor Who* moments – and tributes to the team who brought a remarkable era to life.

Oh! Am I still here? I thought I'd left!

There's a lot of finals in this job, even after you've stopped. We finished shooting almost a year ago, finished the edit nine months past, and the final mix was done in June. I've been working on new stuff and had a glorious two months off, all my untaken holidays from the past five years crammed into one. My sons have passed GCSEs and A Levels: my eldest will have started at university by the time you read this. (He was four when we filmed *42*, and he first walked onto the TARDIS set. We have measured out his life in Doctors).

Yet, here I am, back for the last hurrah. Last week I was in a studio in London with Jodie and Mandip, to record the DVD commentary for *The Power of the Doctor*. In a couple of weeks, we have a press screening in a London cinema, as well as a private screening for our post-production team, who work separately and never get to meet each other – so post-production supervisor Ceres Doyle and I promised we'd get them all into a room to meet and screen our/their last episode. And then transmission itself. Surely then it's over, my final *Doctor Who* duties.

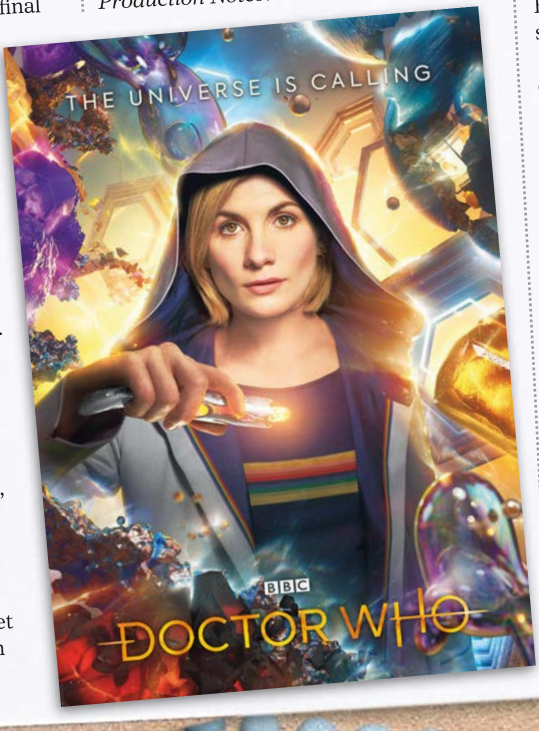
And here's another – a final set of *Production Notes*. What should they be? A definitive summing-up of this period in *Doctor Who*? What days we've had. We've seen three prime ministers and two monarchs! We've been round the world. We survived a global pandemic; even filmed for a solid year during it! Look at that last sentence – the writer Barrie Keeffe once told me, with a big smile, "Pain becomes anecdote."

But definitive? Nah. The range of experiences in this job has been gloriously un-sum-up-able. I can only offer you vignettes, the cascade of images, delights and memories that rock up when I think back. Errors and omissions excepted!

1. The first story rooms in Dorset and London, full of brilliant writers. The sense of something new.

2. Jodie's audition – a secret Saturday morning session in London. The game changer.

3. Watching Jodie's face as I told her we wanted her to be the Doctor – before Head of Drama Piers Wenger weighed in to explain all the



Above: Showrunner Chris Chibnall on the TARDIS set.

Left: A promotional poster for the Thirteenth Doctor's first series in 2018.

Above left: Jodie Whittaker was revealed as the next Doctor in a special scene broadcast on Sunday 16 July 2017.

Above from top: Director Jamie Childs; writer Malorie Blackman; director Mark Tonderai; director Sallie Aprahamian.

possible downsides she should be aware of before accepting!

4. Smuggling her into the location for her reveal film, past security, hood up in the back of a car. Standing in that forest, amidst those ruins, watching the piece come together under the eye of director Jamie Childs. (We all stayed under aliases in a hotel that night; it was all so convoluted we'd forgotten our aliases by the time we came to check in.)

5. Filming the regeneration. Our first day on set. Seeing the crew size up Jodie as she arrived and went round introducing herself (takes some nerve to do that in a room of 40 strangers!). After Jodie did her first take, Hutcho the gaffer – who's been on the show since 2005 – sidled over to me at the monitor and whispered approvingly: "She's the Doctor."

6. Our first secret readthrough, just private for the cast. We went into the corridor of the hotel and Jamie Childs took the photo that was put out as the first glimpse of the actors together.

7. Jodie ascending on a scissor lift onto the top of a crane, for her first big stunt work on a freezing November night in Cardiff docks. I've never seen anyone so happy.

8. Turning to director Mark Tonderai at the end of the readthrough for *Rosa*, seeing the tears in his eyes mirroring those in mine, both of us speechless, knowing we had something special.

9. San Diego Comic-Con 2018. A surreal showbiz lifetime in a weekend. Jodie, hood up and disguised, catwalking onto the stage at the Her Universe Fashion Show and lowering her hood to a roar from the massive crowd. Meeting everyone from *Brooklyn Nine-Nine*. Being on the panel in Hall H where the audience went so far back you couldn't see where they ended. Talking to Vince Gilligan at the swanky AMC party for →

Left: The scissor crane used in *The Woman Who Fell to Earth* (2018).

Above from left: Director Jennifer Perrott; writer Vinay Patel; writer Joy Wilkinson.

Production NOTES

Far left: Chris Chibnall, Tosin Cole, Mandip Gill and Jodie Whittaker meet the press at the San Diego Comic-Con in 2018.

Above from top: Writer Ed Hime; director Wayne Yip; director Jamie Magnus Stone.

→ *Better Call Saul*. Toasting s'mores on the beach at the Coronado Hotel late at night with our families.

10. New York Comic Con – watching the first episode go out live at Madison Square Garden, among a crowd of 5,000 close friends. Every ooh, ahh, laugh and whoop easing my nerves. Then drinks in the bar as our phones blew up with messages from back in the UK.

11. Walking onto set in South Africa at Barton's residence, as Jodie and the gang walked over with Sacha. Jodie said "Say hello to your Master!"

12. Jo Martin saying "I'm the Doctor" in a small readthrough room at Roath Lock and all of us there knowing she was going to make history in style.

13. The sets! I cannot sing the praises of Daf Shurmer and his team highly enough. On limited time and money they worked weekly miracles. The amount of times I walked onto a set and just went "Wow."

14. The costumes! Ray Holman and his team. The big vision, the incredible attention to detail. The love for the show. He is a titan.

15. That title sequence, from Ben Pickles. That theme, from Segun Akinola. The first time both of those plinked into my inbox.

16. The monsters! Tim Shaw, Thijarians, Postmen, a remote-controlled junk Dalek. Karvanista! Swarm and Azure, Ashad, the Pting!

17. The Zoom readthrough for *Survivors of the Flux*. So many amazing actors in a tiny box on my screen.

18. The whiteboard story grid for *Eve of the Daleks*. Production was catching up with us, and I had 24 hours to find a story that we could afford to make with one set, or lose the episode entirely.

Left from top: Director Lee Haven Jones; writer Nina Métivier; director Nida Manzoor; director Emma Sullivan.

Right: Writer Pete McTighe with a familiar delivery robot from *Kerblam!* (2018).

Above left: Designer Ray Holman's costume store for *Flux* (2022).

Above from top: Writer Charlene James; writer Maxine Alderton; director Azhur Saleem; director Annetta Laufer.

19. The phone calls to Sophie Aldred and Janet Fielding to invite them back. Up there with calling Jemma Redgrave and inviting her back for *Flux*, telling her the long story I'd been planning for UNIT. Oh, and telling Jo Martin that her character was actually the Doctor. (It wasn't mentioned in the scenes she'd auditioned with.)

20. The final day of shooting. Jodie and Mandip applauded onto the set. Music playing between takes. The crew photo. The joy and fun, a team still together, loving each other's company right to the last.

21. The days in post-production, where so much of the show is made. Cutting episodes in the edit with brilliant editors and directors. Zooms with the incredible VFX teams showing their work. Score demos from Segun. The grades with Gareth Spensley. The final mixes with Howard Bargroff, Tash Haycocks and Harry Barnes. All geniuses, wonderful people at the top of their game.

22. Some things from *The Power of the Doctor* that I can't tell you about yet.

It's been more fun than I can possibly describe. I've loved this job. And now I'm loving the prospect of being an unspoiled viewer again (the final moments of *The Power of the Doctor* already left me grinning). Our song may be over, but the story never ends. All is as it should be.

The joy of the job has been the work, and the joy of the work has been the people. The privilege of working with creative people in a common endeavour is an amazing thing.

"Policy is who you work with," I wrote here when we first announced our writers and directors. I couldn't be prouder of the people we've worked with and the stories we've told. Pictured on these pages is the full set of writers and directors who told the story of the Thirteenth Doctor. All these people have been my policy. Here's to the future... **DWM**

Above: John Bishop, Jodie Whittaker and Mandip Gill on set for *Legend of the Sea Devils* (2022).

Right from top: Writer Ella Road; director Haolu Wang.

Galaxy Forum

Your views on the world of *Doctor Who*...

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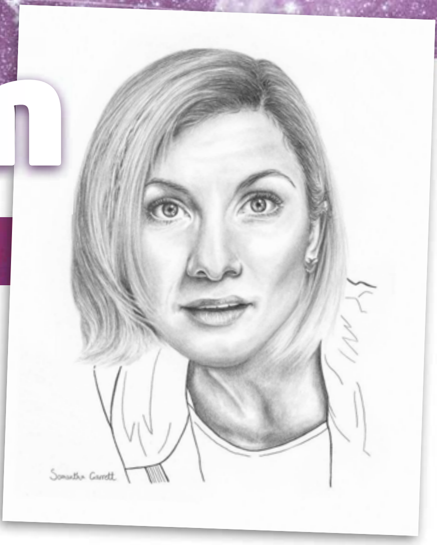


The Thirteenth Doctor, by Samantha Garrett.

The Thirteenth Doctor has her final adventure this month in the Centenary Special... but what has been her best episode to date?

LUCKY THIRTEEN

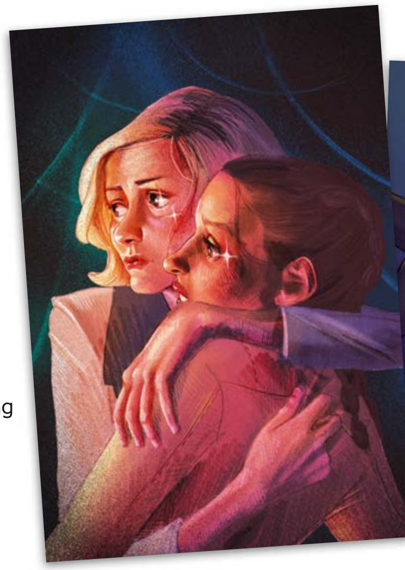
JEFF GODDARD EMAIL

This year was my 42nd anniversary as a *Doctor Who* fan, and I just want to say how special and important Jodie Whittaker's Doctor has been to me. Her whole era has made me feel like a kid again. I've been lost in the magic of the universe and enthralled with a Doctor who evokes that childhood nostalgia in the best way.

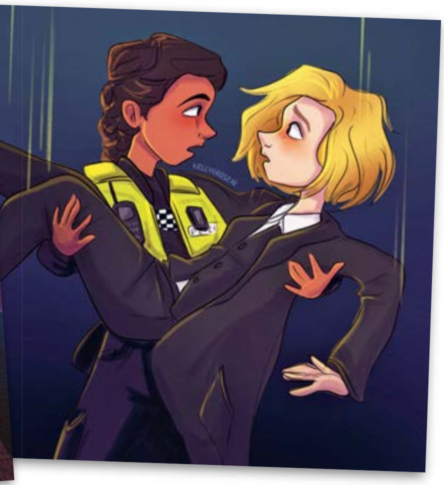
The Ghost Monument [2018] was the moment I realised I was watching something special. Stunning cinematography, haunting music and the Doctor having an adventure on an alien world full of peril. Beautiful *Doctor Who* that felt like a warm hug from an old friend. I've been enamoured with the era ever since. *The Ghost Monument* and *The Rescue* [1965] are my comfort *Doctor Who* stories and work stunningly well as a lovely Sunday afternoon double-bill!

CAITLIN NEW JERSEY

There are so many amazing episodes from the Thirteenth Doctor's run. Really, there's something I love in almost every one. But *Eve of the Daleks* [2022] has my whole heart. Truly, there are no words to express how much that conversation between Yaz and Dan means to me. I have been thinking about it, about the looks on both Yaz and the Doctor's faces during the fireworks, since it aired in January. It has utterly blown my mind that we can have this kind of beautiful, epic, bittersweet queer love story on a show I've loved since I was a teenager. (And then of course the Doctor's incredible flirting and desperate honesty in *Legend of the Sea Devils* [2022] blew my mind all over again.) I hope the people who made those story decisions, who fought for this – especially Mandip and Jodie – know just how meaningful it is, and how grateful I and so many other fans are. And all I can do is echo the Doctor and say: *I wish this would go on forever*.



The Doctor and Yaz, by Jenny O'Grady.



Falling by Kelly Rosen.

HAZEL D ASHE EMAIL

I started watching *Doctor Who* in 2020, a few months before *Revolution of the Daleks* aired. The Thirteenth Doctor will always have a special place in my heart, and I am a firm fan of her era; Jodie Whittaker is *my* Doctor. However, while I've loved all of her stories, I have to pick *Eve of the Daleks* as my favourite. The time loop was a really interesting concept that was used effectively, the Daleks were amazing, the cast was brilliant... and, of course, there was 'Thasmin' [the relationship between the Doctor and Yaz]. The scenes between Dan and Yaz were so heartfelt, so relatable. Great acting all around, but especially from Mandip Gill. I myself am queer, and "I've never told anyone – not even myself" is probably the most

STAR LETTER

ABI GOULDING ABERDEEN

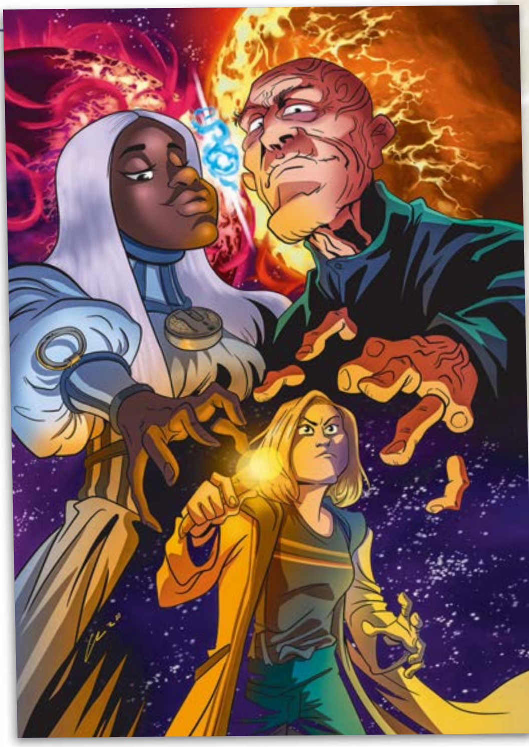
Simply put, I am not ready for Jodie's Doctor to regenerate. The last four years have been wonderful with Jodie at the helm, with her infectious joy and delight at being the Doctor. You only have to see the way that she interacts with the fans who have been lucky enough to meet her to know just how much she's loved being in this role. Who will ever forget that beautiful moment on *Children in Need* when she surprised a young girl just by being there and giving her a hug?

We've also had an exceptional showrunner in the form of Chris Chibnall. We've seen the return of Captain Jack, an incredible Master brought to life by Sacha Dhawan, and we'll soon be getting the return of two beloved companions, Ace and Tegan. What's not to love? Thank you, Chris, for not just giving us three fantastic series (plus Specials), but for bringing back these amazing characters. And most importantly, for bringing the mystery back into the show. I wonder if we will find out where the Doctor's really from in *The Power of the Doctor*?

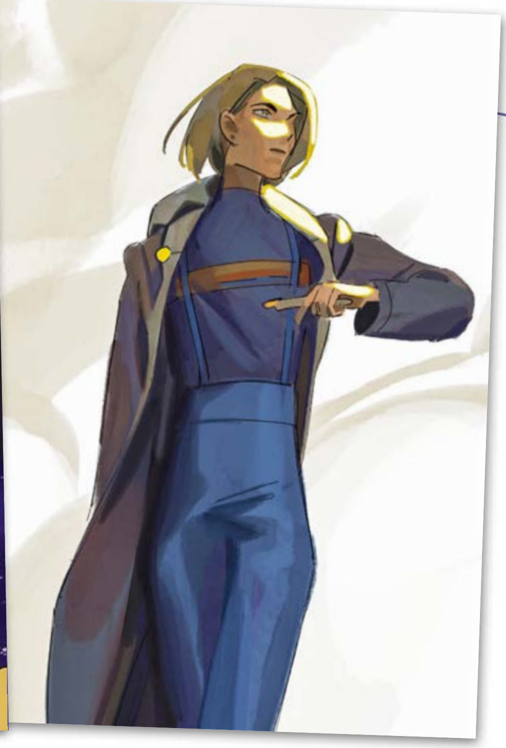
Anastasia meets her hero on *Children in Need* (2019).

Abi's letter wins her a CD copy of the new full-cast audio drama box set *Rose Tyler: The Dimension Cannon – Other Worlds*. It's out this month from *bigfinish.com* price £19.99 (CD plus digital) and £16.99 (digital only).

DOCTOR WHO
ROSE TYLER
THE DIMENSION CANNON: OTHER WORLDS



Can You Hear Me? by Carlo Romero Royo.



The Doctor, by Ivy Xiao.

relatable line ever. And "good-hearted weirdos"? Yaz's blue heart earrings? *The fireworks scene?!* 10/10 – one of my favourite *Who* stories of all time.

CARLO ROMERO ROYO BARCELONA
My favourites from the Jodie Whittaker era are *The Haunting of Villa Diodati* and *Ascension of the Cybermen* [both 2020]. The Cybermen have always been my favourite villains, and the different ways that these episodes presented them to us were exquisite. *Can you Hear Me?* [2020] is one of my favourites too – the idea of 'heavenly' creatures beyond human understanding is something that I love, and the quintessential creatures in this story are both attractive and disturbing.

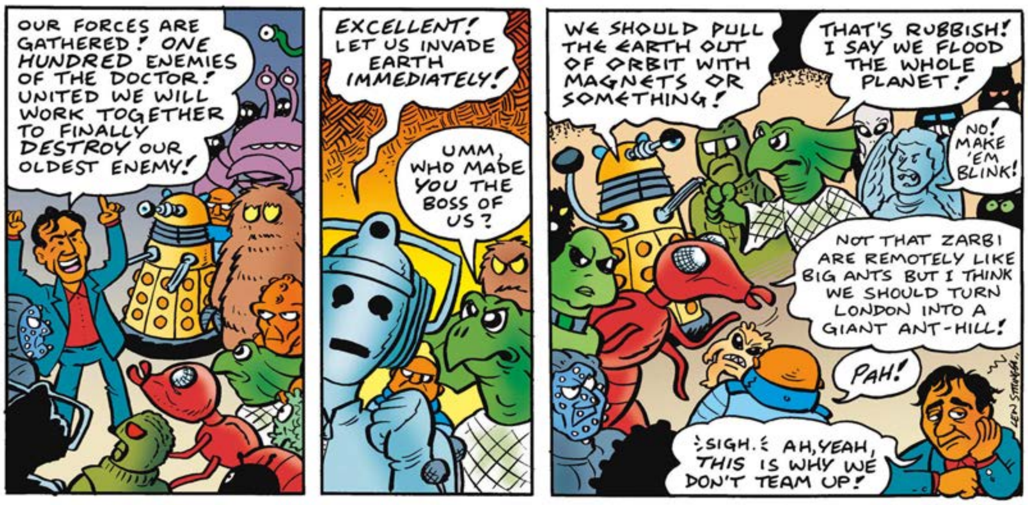
Holly Flynn's Doctor and Yaz earrings.

JOSHUA DUFFY EMAIL
My favourite episode from Jodie's era has to be *War of the Sontarans* [Chapter Two of *Flux*, 2021]. It was great to see the Sontarans as the main villains again for the first time since 2008. Jodie was on top form alongside Sara Powell as Mary Seacole. The highlights have to be the Doctor's confrontation with Skaak, and Dan taking on the Sontarans with a wok.

LORRAN NERY BRAZIL
My favourite Thirteenth Doctor story is *It Takes You Away* [2018], because of the scene where she meets the Solitract. Nobody was expecting it to be a frog! I thought it was very funny.

DAVID NASH EMAIL
I absolutely adore the Thirteenth Doctor so my favourite episodes are forever changing. However, one that's remained consistently at the top of my list is *Rosa* [2018]. I love the historical aspect and how the events of the episode thread into what happened in real life. I'm also a fan of *The Battle of Ranskoor Av Kolos* →

The Daft Dimension BY LEW STRINGER


OUR FORCES ARE GATHERED! ONE HUNDRED ENEMIES OF THE DOCTOR! UNITED WE WILL WORK TOGETHER TO FINALLY DESTROY OUR OLDEST ENEMY!
EXCELLENT! LET US INVADE EARTH IMMEDIATELY!
UMM, WHO MADE YOU THE BOSS OF US?
WE SHOULD PULL THE EARTH OUT OF ORBIT WITH MAGNETS OR SOMETHING!
THAT'S RUBBISH! I SAY WE FLOOD THE WHOLE PLANET!
NO! MAKE 'EM BLINK!
NOT THAT ZARBI ARE REMOTELY LIKE BIG ANTS BUT I THINK WE SHOULD TURN LONDON INTO A GIANT ANT-HILL!
PAH!
SIGH. AH, YEAH, THIS IS WHY WE DON'T TEAM UP!
LEW STRINGER

WHO TUBE

This issue's selection of *Who*-related videos...

▶ The Dalek 63•88 team track down a lost filming location from 1977's *The Talons of Weng-Chiang*.
Go to: *tinyurl.com/TalonsFound*

▶ The trailer for *Doctor Who Am I*, the new documentary film about the 1996 TV movie and its legacy.
Go to: *tinyurl.com/DrWhoAmI*

▶ A fan-made animation of the very first meeting between the Doctor and Lethbridge-Stewart.
Go to: *tinyurl.com/WebWhoMeet*

▶ The trailer for *Forty 2*, an epic new full-cast audio adventure starring Peter Davison as the Doctor.
Go to: *tinyurl.com/WhoForty2*

▶ The theme tune, arranged and performed by Daniel Mantey on several instruments.
Go to: *tinyurl.com/ManteyTheme*

Galaxy Forum

ON TWITTER...

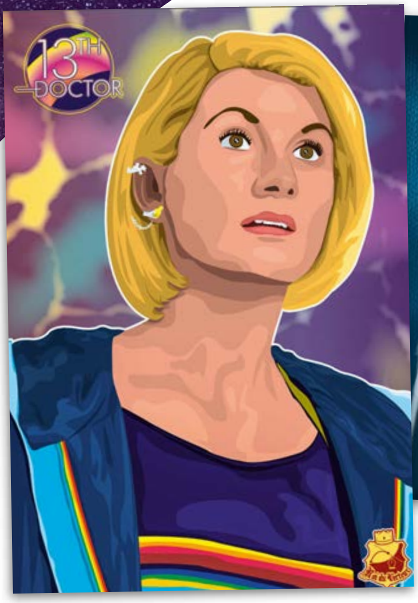
@DoccyWhoLover I love seeing all the new *Power of the Doctor* theories floating around since the new photos/interviews in **DWM** 582. I'm not clever enough to come up with any, but it's easily one of my favourite parts about any new details we get.

@sisterhood_karn Having just devoured the **DWM** 582 preview, I'm now beyond excited for *The Power of the Doctor*! It doesn't really give anything away plot-wise – but has thoroughly whetted my appetite! Stoked!

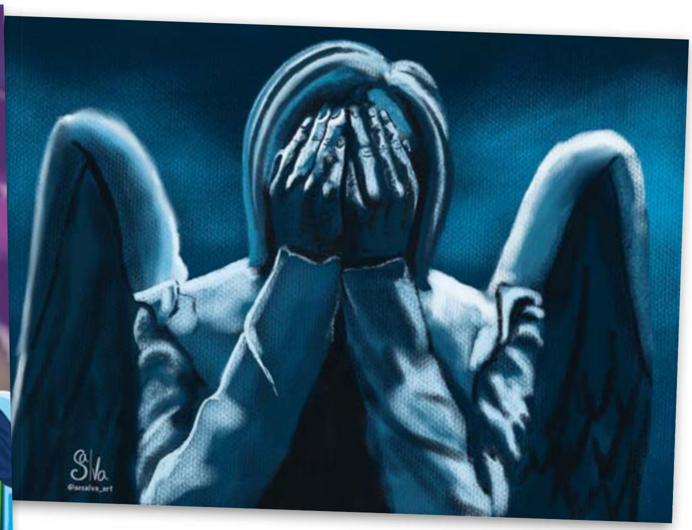
@leighwood79 Nice mention of Spearhead Live in **DWM** 582. It really was a great day, one of the best events I've ever been to. Very much looking forward to the one next year.

@Dr_Joe97 I just want to say thank you for your preview of the Centenary Special in **DWM** 582. The picture of Janet Fielding and Sophie Aldred together with Jodie Whittaker genuinely made me cry with love – thank you so, so much.

@Cook11Joseph I rewatched *The Witchfinders* recently and had so much fun. King James is a hoot, and it features one of Jodie Whittaker's best performances. It's certainly one of the defining stories of her era!



The Thirteenth Doctor, by Tristan Viala.

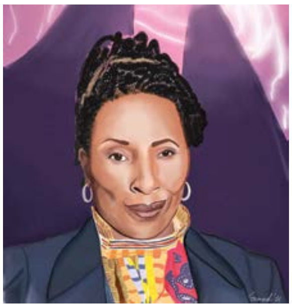


The Weeping Angel Doctor, by Salva.

→ [2018]. Unlike past finales, it didn't dip into the show's history, but rather utilised a newly established villain. It was a perfect bookend to Series 11.

LEONARDO VREČAR EMAIL
Croatian fan here! The best episode from this era is *Village of the Angels* [*Flux*, Chapter Four] – the Weeping Angels are my favourite monsters and the whole setting is so creepy. And that ending... best cliffhanger ever!

SONIA EJAZ EMAIL
When Mandip Gill was announced as Yaz, it meant so much to me. Being of South Asian descent, to see myself represented through the character of Yaz has given me so much joy. *Demons of the Punjab* [2018] has been my absolute highlight of the era. To see Yaz's Naani's struggle during the Partition was a story that was so close to home – my own Naani, as a child, lived through that period and told me her stories.



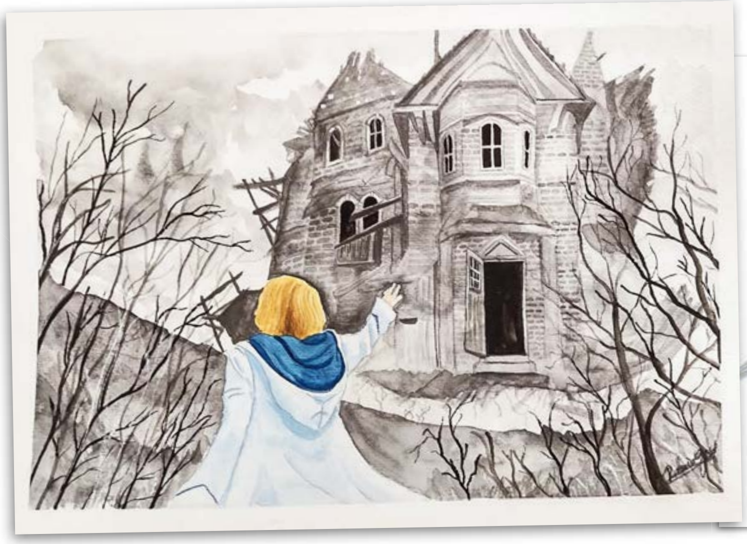
The Fugitive Doctor, by Simorgh.

HUGH CAMPBELL EMAIL
Flux is both my favourite series and story of all time, and the most I've ever been invested in a story. The scope of it is impressive enough, but I really loved the way it explored the Doctor's grief surrounding the revelation at the end of series 12 and how it had an eroding effect on the Doctor's personality, and her friendship with Yaz. Then we have the villains, Swarm and Azure! Sam Spruell and Rochenda Sandall brought those characters to life with such confidence. And the other villains of the series (the Sontarans, the Grand Serpent, Tecteun), all were so intimidating! Lastly, I loved how Chris Chibnall and Maxine Alderton wrote the Weeping Angels in Chapter Four, *Village of the Angels*. They mastered the horror aspect of the Angels perfectly, while connecting it to the overall storyline surrounding Division. I think Chris Chibnall and the entire cast and crew should be commended for what an amazing job they did in the difficult conditions of making *Flux* during the pandemic.

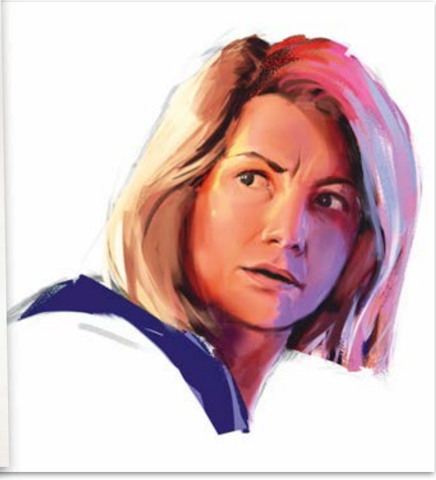
BARRY ALDRIDGE EMAIL
Fugitive of the Judoon [2020] is my favourite episode from Jodie's era. It got fans talking. Jo Martin being revealed as a past incarnation was a great idea. I love game changers, and this was one.

VEX VANDART EMAIL
Upon rewatching the era with my family (in preparation for the centenary!) – an episode I thoroughly enjoyed watching is *Nikola Tesla's Night of Terror* [2020]. The Doctor and Tesla related to each other in many ways (both being outcasts and misunderstood – while still just wanting to help others), and as a result the pair worked well as a team.

JANINE NORTHERN IRELAND
Jodie was my first ever Doctor, and I've enjoyed all of her episodes, but *The Woman Who Fell to Earth* [2018] will always be special to me, as it's where my *Doctor Who* journey began and where I started to fall in love with this incredible character and world. Her portrayal has been a joy to watch, and she has brought a lot of hope and comfort during some difficult years. I'd like to thank Jodie and everyone else involved in this era for making three brilliant series that I'm sure I will still be rewatching for years to come. **DWM**



The Doctor recalling her past, by Rosario Gru.



The Doctor, by Jordan Grimmer.

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Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

TELEVISION

Inside Man, the four-part thriller that reunites writer **Steven Moffat** with Tenth Doctor **David Tennant**, is now available to view on BBC iPlayer. Tennant plays Harry Watling, a vicar with an intriguing link to a death row criminal on the other side of the world.

Christopher Eccleston as Fagin in *Dodger.*

Production has wrapped on three new episodes of CBBC's *Dodger*, which stars **Christopher Eccleston** as Fagin. Also included in the cast are **Alex Kingston** and **Mark Benton**.

Tosin Cole is to lead the cast of Netflix's new drama *Supacell*. The six-part series follows a group of ordinary Black people from South London who unexpectedly develop superpowers.

Brett Goldstein as Roy Kent in *Ted Lasso.*

Brett Goldstein has won his second Emmy award for Best Supporting Actor in *Ted Lasso*. He is also one of the writers on the show, which won the Emmy for Outstanding Comedy Series.

Anjli Mohindra plays Beatrice in Amazon Prime's new science-fiction thriller *The Peripheral*. The series begins on 21 October.

HBO's *Pennyworth* returns on 6 October. The third series features **Ramon Tikaram** and **Simon Manyonda** as Inspector Victor Aziz and Lucius Fox respectively. **Jaye Griffiths** is among those joining the cast.

Filming has wrapped on the second series of *World on Fire*. **Blake Harrison** and **Lesley Manville** are among the returning cast announced so far, with **Mark Bonnar** and **Gregg Sulkin** joining for the second series.

David Tennant as Harry Watling in *Inside Man.*

FILM

Yasmin Finney is to lead the cast as Charlie Acaster in the upcoming short film *Mars*.

Bill Nighy as Williams in *Living.*

Director **James Hawes** is to make his feature debut with *One Life*. The film is based on the true story of London stockbroker Nicholas Winton, who helped to save 669 children as the Nazis advanced on Czechoslovakia on the eve of the Second World War. **Jonathan Pryce** is among the cast so far announced.

Living is released in cinemas on 4 November. In the cast, **Bill Nighy** is joined by **Adrian Rawlins**, **Michael Cochrane**, **Nichola McAuliffe** and **David Summer**, with **Steve Bowman** supervising the special effects.

Aisling Bea is currently filming *And Mrs*, a new comedy in which she plays Gemma.

Colin Salmon as Father Quinn in *Prey for the Devil.*

Colin Salmon returns to cinemas as Father Quinn in *Prey for the Devil*, from 28 October.

THEATRE

Rona Munro's latest play *Mary* opens at London's Hampstead Theatre on 21 October and runs until 26 November. **Brian Vernel** plays Thompson in the production.

Ian Gelder and **Andrew Woodall** are among the cast of *Something in the Air* at the Jermyn Street Theatre, London. This world premiere is on 13 October and the play runs for one month only.

Catrin Stewart and Big Finish actors **Niamh Cusack** and **Mirren Mack** can be seen in *Hamlet* at the Bristol Old Vic until 12 November.

ALEX MOORE

OBITUARIES

Bill Turnbull

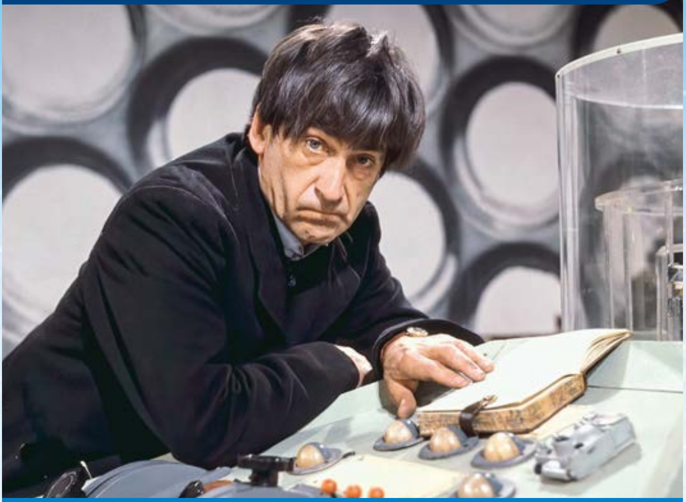
Raquel Ebbutt, who was the uncredited director's assistant on *The Krotons* and *The Seeds of Death*, died on 3 August, aged 87.

Broadcaster and journalist **Bill Turnbull** died on 31 August, aged 66. He had a cameo role as himself, interviewing Charles Dickens in *The Wedding of River Song*.

John Hogan

We have recently learned that **John Hogan** died in January. He played a Cyberman in *The Tomb of the Cybermen* and a Yeti in *The Abominable Snowmen*; he recalled his *Doctor Who* experiences in the special features included in the new Blu-ray/DVD of the latter story.

THIS MONTH IN... 1966



MONDAY 22 OCTOBER

The new Doctor (Patrick Troughton) in *The Power of the Daleks* (1966).

The Frame interviewed Anneke Wills in 1991.

The Doctor (William Hartnell), Ben (Michael Craze) and Polly (Anneke Wills) in *The Smugglers* (1966).

"When the legend becomes fact, print the legend." It's a famous line, originally given by journalist Maxwell Scott (Carleton Young) to senator Ransom Stoddard (James Stewart) in *The Man Who Shot Liberty Valance*, a 1962 Western written by James Warner Bellah and Willis Goldbeck.

So here's the legend – as it seems to have first been printed, on page 18 of the *Radio Times*' *Doctor Who* special from 1973 – given to David Gillard by Polly actress Anneke Wills: "We played our own little joke on Patrick [Troughton] the first day he started. Michael Craze and I ordered some special T-shirts and we greeted our new Doctor with the words: 'Come back Bill Hartnell' blazoned across our chests. It was a ghastly joke, I suppose, but dear Patrick took it very well."

THE FRAME
No. 20
WINTER '91
Anneke Wills Interview
Unsound Minds
We examine the portrayal of madness in Doctor Who
MERCHANDISE
Boxed Games

The late Michael Craze told the story slightly differently nine years later, when Gordon Roxburgh interviewed him for the *Doctor Who* Appreciation Society fanzine *TARDIS*: "On the first episode that Pat did... we designed these T-shirts and had them printed – Anneke actually got them printed – which said 'Come Back William Hartnell – All is Forgiven'! Pat wore one, Anneke wore one and I wore one and of course the whole recording had to be halted, because the whole box in the gallery, where they control everything, saw this final shot of us walking out of the TARDIS with these T-shirts on and everything broke up, the floor, the gallery and 'Cut'!"

Nine years after that, in 1991, Anneke admitted that her wheeze hadn't, perhaps, gone down quite so well after all, telling Stephen James Walker in the fanzine *The Frame* that Troughton "loved practical jokes – except when they were played on him. I remember one time during rehearsals Michael Craze and I came out wearing T-shirts printed with the words 'Bring Back Bill Hartnell', but the joke rebounded on us because he was really upset!"

Craze gave a little more detail to **Doctor Who Magazine** interviewers Steve Lyons and Chris Howarth in 1995: "That was Anneke's idea, she was into all that sort of thing and she knew all the people who did instant printing – I mean, those were the days when instant print T-shirts were unheard of. We got these shirts printed and, on the last run-through, we walked out of the TARDIS in them. Of course, the whole gallery and floor collapsed... Anneke had half a dozen shirts done, so Pat had one. I don't know what happened to mine, it got lost in the mists of time."

By "rehearsals", Wills doubtless meant camera rehearsals, meaning the T-shirt incident occurred in the morning or afternoon of Troughton's "first day" – ie, between 10.30am and 7.00pm (with breaks for lunch and tea) on Saturday 22 October 1966 at Riverside Studios in Hammersmith, where Episode One of *The Power of the Daleks* was recorded. For Wills, revealing the T-shirts seemed to have been a joke on Troughton, but Craze remembered all three of them wearing the shirts for the amusement of the *Doctor Who* crew. There's no reason, however, why both can't be true – ie, that Wills and Craze initially wore the T-shirts purely for Troughton's 'benefit', and that he then agreed to put another one on to give the studio floor a giggle.

Doubtless they'd all have needed a lift. Because the newspapers published on the morning of Saturday 22 October 1966 were full of the grimmest news possible: that the day before, a waterlogged slag heap had engulfed the Pantglas Junior School in the Welsh village of Aberfan, and that around 130 people, mostly children, had been killed. (The final count was 144 – 116 of whom were children.) It remains one of the most appalling peacetime disasters to have occurred in the UK.

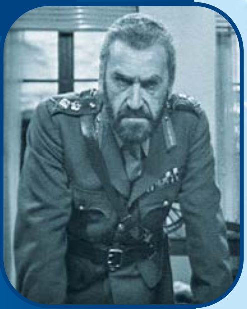
Exactly two years and 11 months earlier, the *Doctor Who* cast had acted out the Daleks' first appearance with the news that a gunshot had killed US president John F Kennedy still ringing in their ears (see **DWM** issue 558). Saturday 22 October 1966 was no less dark a day – and not the sort of day when anyone would have found it easy to focus, particularly during a recording that had already been postponed for a week due to executive-level nervousness regarding the characterisation of the new Doctor.

Even if Troughton had been a bit taken aback by his two co-stars' prank – what better way to break the tension? He, Wills and Craze didn't walk out of the famous police box with the T-shirts on, though; the prop wasn't required in studio that day. But they might have walked out *onto* the TARDIS control room set in the shirts. Did the legend printed across their chests read 'Come Back' or 'Bring Back' – 'Bill', or 'William'? Was the notoriously irascible former lead to be 'Forgiven', or not?

It doesn't matter. The show would go on.

ALAN BARNES

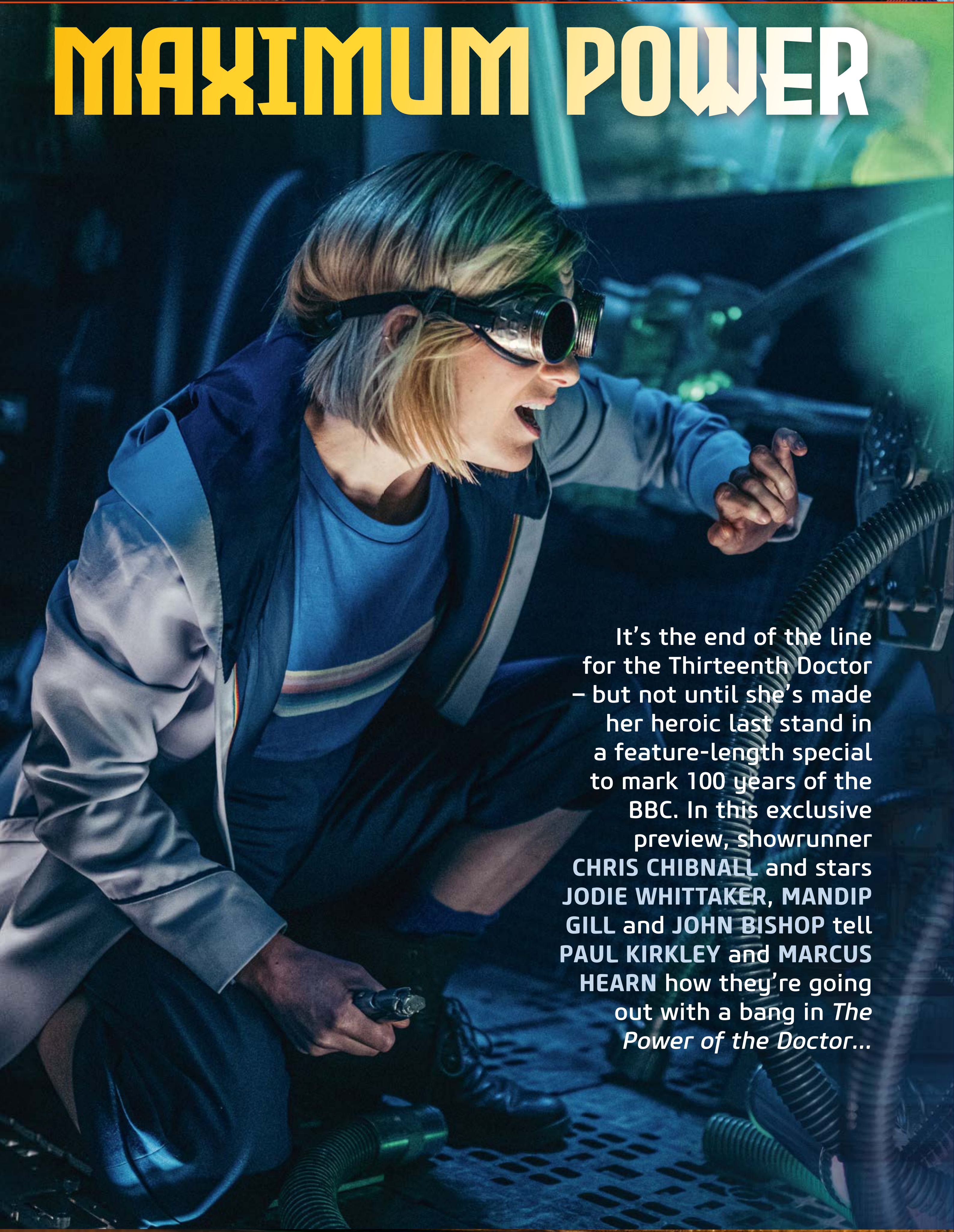
ALSO THIS MONTH



Thursday the 13th
Bristling from beneath a big beard, Patrick Troughton makes his last TV appearance before taking on the role of the Doctor – guest-starring as the military martinet General Mongerson in *D for Destruction*, the final episode of the first series of the swinging 60s detective-fantasy *Adam Adamant Lives!*

Patrick Troughton as General Mongerson in the *Adam Adamant Lives!* episode *D for Destruction* (1966).

MAXIMUM POWER



It's the end of the line for the Thirteenth Doctor – but not until she's made her heroic last stand in a feature-length special to mark 100 years of the BBC. In this exclusive preview, showrunner **CHRIS CHIBNALL** and stars **JODIE WHITTAKER**, **MANDIP GILL** and **JOHN BISHOP** tell **PAUL KIRKLEY** and **MARCUS HEARN** how they're going out with a bang in *The Power of the Doctor*...

Opposite page: The Doctor (Jodie Whittaker) puts her engineering skills into action in *The Power of the Doctor* (2022).

Left: *The Power of the Doctor* will see the final TARDIS trip for Yasmin Khan (Mandip Gill).

Below: "It's important that this episode has scale, grandeur and enough nods to the past for the BBC's centenary," say showrunner Chris Chibnall.

Nothing is forever. No regeneration, no life. For *Doctor Who*, change is the one constant, and even though it only feels like a handful of heartbeats since she fell from the stars onto the TransPennine Express, the Thirteenth Doctor's time is nearly up. Sound the cloister bell – for this is the day she dies.

But don't reach for those tissues quite yet. Because we still have 90 explosive minutes of Jodie Whittaker's firecracker Time Lord to enjoy in her final adventure. And if you're expecting a long, gloomy march to the guns, then think again, because *The Power of the Doctor* earns its place at the heart of the BBC's centenary celebrations with some of the biggest, boldest and most ambitious storytelling the series has ever attempted. It's a story that sees the return of some old friends, some old enemies – including the 'big three' of the Daleks, the Cybermen and the Master – and a few surprises along the way...

"There are quite a few things in the episode that sort of bookend my time on the show," says Jodie. "For *Doctor Who* fans, I think it's a real treat – it couldn't have more carrots, more homages, more involvement of past, present and future. And if you've never seen *Doctor Who* before, then you're getting an absolute dose. I really feel like it has something for everyone."

As well as being the Doctor's last stand, the episode also marks the departure of her most faithful companion, Yasmin Khan, played by Mandip Gill. "It's definitely bigger than anything Chris has created before," says Mandip. "When I watched it for the first time, with Chris and Jodie, my mouth was like this..."

Mandip's jaw drops to the floor. "I was like, 'When did you film *this* bit?' It's so full of action and emotion, which Chris is great at doing.

"Every time we came back and did a series, we'd always describe it as being bigger than the last one," adds Mandip. "But this *had* to be that. It's part of a bigger picture, it's Jodie's goodbye. It was a 90-minute special. It had to deliver, and I definitely think that's what Chris has done."

> "THE MASTER, THE DALEKS AND THE CYBERMEN VERSUS THE DOCTOR WAS IN MY PLAN FROM THE EARLY DAYS." CHRIS CHIBNALL

It's also a story that puts Yaz front and centre of the drama. "She gets lots of standoffs, action bits, emotional parts..." says Mandip. "Everything we've been working towards sort of comes to fruition."

Jodie agrees: "Me and Mandip have been side by side throughout it all," she says. "So I love that she's given so much depth, and such a wealth of work to do, in this final story."

The episode was a special request by the BBC, for inclusion in the Corporation's 100th birthday celebrations. But the Thirteenth Doctor's journey was always destined to end this way, says Chris.

"It's a bit complicated," he explains. "We knew, at a certain point, that the BBC wanted another Special to help celebrate their centenary. We had a call from Charlotte Moore [the BBC's Chief Content Officer] and Piers Wenger [Head of Drama], who wanted to go really big at the end of things. So the 'extra' episode became the Special we did at Easter, *Legend of the Sea Devils*. The episode we're talking about now, *The Power of the Doctor*, was always going to be the finale – this was always going to be the Thirteenth Doctor's end story. The Master, the Daleks and the Cybermen versus the Doctor was in my plan from the early days. I can't remember exactly when I came up with it, but it was a long time in the gestation – way before we did *Flux*."

As showrunner, how does Chris approach such a landmark episode – with relish, or a sense of dread? "Oh, you never dread a call asking, 'Do you want to do a 90-minute finale? We'll resource it well and it will be part of a major event at the BBC,'" he says. "That's just fantastic, and the fact it means there's more *Doctor Who* is a lovely thing.

"I don't think I felt under pressure, as such. The big thing for the show is the 60th anniversary [in 2023], and you don't want to be stealing any thunder from that. But I do think it's important that this episode has scale, grandeur and enough nods to the past for the BBC's centenary. →

MAXIMUM POWER

Right: Sacha Dhawan is back as the Master.

Far right: Janet Fielding returns as Tegan, nearly 40 years after her last TV story.

Below: "It's easy to forget how extraordinary she is," says Chris Chibnall of Mandip Gill, seen here as Yaz in Series 11 (2018).

→ "That wasn't a brief that I was given, though. When I started to think about what I wanted to do that would make it feel BBC centenary-ish, it felt appropriate to include resonances with the past – even though there would have been an element of that anyway, because that's what you'd want to do with Jodie's final story.

"It took a lot of planning," admits Chris. "We had to extend everyone's contracts and it meant we were filming for longer. But it was such an exciting thing."

The fact the Special is a centrepiece of the centenary celebrations is a huge source of pride for the cast and crew. "You can't imagine anything else having that sort of position, can you?" says John Bishop, who's set to make his final appearance as companion Dan Lewis in *The Power of the Doctor*. "And I think that's maybe because there's no other long-running drama that crosses genres like *Doctor Who*. Is it sci-fi? Is it action adventure? Is it a superhero show? Is it a children's show, is it for young adults, or adults? Is it a geeky show? It's got everything. And it's always had everything, right from day one. That's why it's had such longevity."

"It's brilliant," says Mandip. "When they first said it, we were in the middle of filming, and I didn't really think about it. I was just like, 'I get to stay in Cardiff a bit longer, do another episode...' It didn't really dawn on me until recently that we are part of something massive – how big a deal it is, and how much of a privilege it is, that we're also celebrating the BBC."

Yaz and Dan aren't the only TARDIS travellers in the Special, of course. *The Power of the Doctor* sees the welcome return of Janet Fielding and Sophie Aldred as beloved 1980s companions Tegan and Ace.

"As well as giving us the chance to revisit two fantastic performers, Ace and Tegan are characters who bring emotion and the weight of history," explains Chris.

Why those two in particular, though? "I felt that Ace was the most 'modern' companion from that era," he says. "I felt you'd want to know what she was up to now. And Sophie was really engaged with the character, especially since she'd done [2020 Ace/Thirteenth Doctor novel] *At Childhood's End*. I could absolutely see Ace in the modern iteration of the show, interacting with Jodie's Doctor and other characters. And I felt the same about Tegan. Janet had helped to create such a strong character – I just thought, 'Wouldn't it be amazing to have them back?'

"It was an exciting idea, but then I wondered, 'Will they actually do it? Will they say yes?' So we checked their availability and the first thing I did, before I started writing, was to pick up the phone and call them.

"They were both delightful conversations," recalls Chris. "I think both of them had an inkling that something might be going on. I put the proposition to them, and then I asked them where they thought their characters might be now; what they thought they'd been up to since we last saw them. We had long conversations about that.

"Credit to Janet and Sophie – they are two *fearless* women. It's a big thing to come back to the show after a long time. And they're both so brilliant in the episode. They both got straight back into it and were instantly amazing. The whole cast and crew fell in love with them."

YES SHE KHAN

In our issue 577 interview with Chris Chibnall, the showrunner lavished praise on Jodie Whittaker's performance as the Doctor, stating: "We've given Jodie some incredible things to do, and there hasn't been a single take where she hasn't been amazing."

But Jodie's hasn't been the only face to span the entirety of the Chibnall era... "Amidst all the love for Jodie, one shouldn't forget Mandip," says Chris, of the actor who has played Yasmin 'Yaz' Khan since 2018. "This is Jodie's final episode, but it's Mandip's final episode as well. She has a lot to do in *The Power of the Doctor* and she's brilliant.

"Her contribution to the show – and her place in *Doctor Who* folklore – is so important. Because Mandip is so modest and easy-going, it's easy to forget how extraordinary she is. The way she can move tone, the way she can tell stories, the emotional truth she brings to every scene...

"I've been able to give her everything over the last three seasons and she's met every challenge. There are some big moments for Yaz in this episode, and I cannot praise the amazing Mandip Gill enough."

Left: Ace (Sophie Aldred) in back in action against the Daleks, wearing her old bomber jacket and armed with a baseball bat.

Below: Yaz encounters the Master once more.

Bottom: Vinder (Jacob Anderson), last seen in *The Vanquishers* (2021), also returns for the Thirteenth Doctor's final adventure.

> “I COULD ABSOLUTELY SEE ACE IN THE MODERN ITERATION OF THE SHOW.” CHRIS CHIBNALL

Also making a dramatic return in the Special is Sacha Dhawan's Master. The last time we saw him, in 2020's *The Timeless Children*, he was engulfed inside Gallifrey's exploding Capitol. But since when has the Doctor's oldest enemy let a small detail like that stop him making a showstopping comeback?

“When we were doing *The Timeless Children*, I had a conversation with Sacha about coming back for Jodie's finale,” reveals Chris. “Since then we'd kept in touch, and I'd talked to him about the story.”

Jodie was delighted to go head-to-head with her nemesis for one final round. “Working with Sacha again was really joyous,” she says. “I can't tell you how highly I rate him as an actor. As a human being, he is phenomenal – he's a team player, he's wonderful to other actors, he's wonderful to crew, and he's a right laugh. But on top of that, in a scene, he's phenomenal to work with. His energy is incredible – I mean, I'm pretty manic, but if I was ever having a day where I was feeling a bit tired, Sacha would bound in with 50 gallons of fizz. I loved that.”

Mandip enjoyed playing a different dynamic with Sacha this time around. “Yaz is up against the Master again – but she's maybe a little bit more in control than she was last time,” she teases. “It was great to have Sacha back. We all know how amazing he is.”

The man tasked with directing the special is Jamie Magnus Stone – a veteran of seven previous Thirteenth Doctor episodes, including the epic Series 12 double-bill finale, *Ascension of the Cybermen/The Timeless Children*, →

Right: Why are Yaz, the Doctor and Dan (John Bishop) wearing spacesuits in the TARDIS?

Below: Director Jamie Magnus Stone on the TARDIS set.

The Power of the Doctor photos by James Pardon/BBC Studios.

→ and last year's fan favourite, *Village of the Angels*.

“We wanted someone who could absolutely deliver, and Jamie had proved time and again how he could handle whatever we threw at him,” explains Chris. “With every episode he just grew and grew. There are a lot of challenges in *The Power of the Doctor* – there's scale, there's action, there's humour. It's enormous.

“I remember Nikki Wilson [co-executive producer] saying, ‘Well it's got to be Jamie, hasn't it?’ And we said, ‘Yep!’ But Jamie's very in demand – at one point he nearly had a movie to direct, so we thought we might not get him. That's the thing about *Doctor Who* – once a director does well on the show, they're instantly deluged by offers.”

> “IT'S SHOT BEAUTIFULLY. AESTHETICALLY, IT'S A BRILLIANT PIECE. WHEN I WATCHED IT, IT FELT LIKE A FILM.” MANDIP GILL

“It's shot beautifully,” says Mandip. “Aesthetically, it's a brilliant piece. When I watched it, it felt like a film.”

How did Chris feel writing the final line of the script? “Actually, I wrote the final moments very early on,” he says. “I knew exactly what they were going to be for quite a while.”

How long? Years? “Yeah. I knew where everything would end up, and I knew what needed to be said in those final moments.”

Did he make any effort to dovetail with incoming showrunner Russell T Davies' plans? “No, because I wrote it before I knew Russell was taking over,” says Chris. “I had my suspicions about what was going to happen, but when I had it confirmed I said to Russell, ‘This is going to work very nicely!’ The whole story is the perfect lead-up to...” Chris pauses, before smiling. “... what happens next!

“I was there for the final day,” he adds, casting his mind back to the Thirteenth Doctor's ‘golden wrap’. “It was very upbeat and joyous. Both Jodie and Mandip, individually and separately, were applauded onto the TARDIS set by the crew. I have *never* seen that happen before.

“It wasn't a mournful, doomy process, and I don't think it's a mournful, doomy episode,” he says. “It's a very fast, upbeat, funny and energetic ride. With the odd tear come the end...” **DWM**

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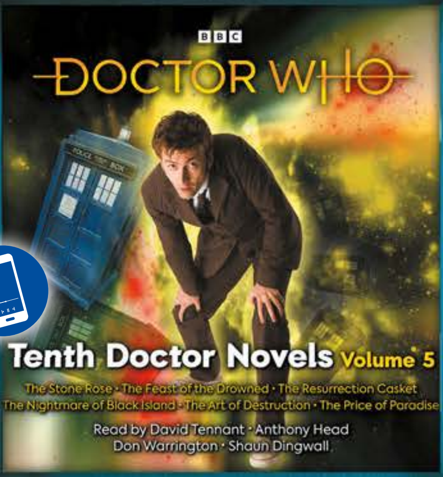
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THE
DWM
INTERVIEW

THE DOCTOR FOREVER

She was the universe... but now the Thirteenth Doctor's travels are drawing to a close. On the eve of her epic final outing, **JODIE WHITTAKER** tells **PAUL KIRKLEY** why it's been the trip of a lifetime – and why she'll never really leave the role behind.

Let us start, then, at the end. "I love my last line," says Jodie Whittaker, recalling her final moments as the Thirteenth Doctor. "I really love it, and I was really excited to say it. This has been my role of a lifetime, and to get to end it in this most amazing way, to regenerate – what a thing. It's like a physical expression of how you feel about playing the part. You literally burst into light."

When **Doctor Who Magazine** catches up with Jodie in September, it's getting on for a year since she filmed that dramatic exit – but her emotions are clearly still raw. "I just watched the final episode last night – I hadn't seen it before – and I was crying my eyes out. I was so pathetic about it," she says, laughing. "But it was such a special time in my life. And the joy is, even though it's such a long time since we filmed it, I haven't handed it over yet. I got to hold onto it for the whole year."

Time, though, waits for no one (not even Time Lords). Four years after falling to Earth in her debut story, Jodie is set to go out in a (literal) blaze of glory in this month's BBC centenary Special, *The Power of the Doctor*.

While *Doctor Who* recording schedules tend to be a bit like the Doctor's life – all criss-crossing timelines and days like crazy paving – on this occasion the stars aligned so that the regeneration was the last thing Jodie shot. "We only did a few takes," she recalls. "I could see Mark, one of our camera operators, nod at Jamie [Magnus Stone, director]. And then all the other departments nodded, and I knew...

"This is going to make me cry again," says Jodie, tearing up. "But I knew then that that was a wrap, and I just lost it. Like I am now. I was so emotional.

"This is the best time on a job I've ever had – and potentially ever will have," she adds. "I lucked out, with the cast and crew, to such a level. I'll be shocked if anything ever touches that again. It sounds a bit beige, but if I had to put my whole time on *Doctor Who* into context, the word I'd use to sum it up is 'joy'. Pure, unadulterated, unselfconscious, freeing joy." →

Above: The Thirteenth Doctor's TARDIS.

Right: Jodie Whittaker on the TARDIS set during the making of her third and final series, *Flux* (2021).

Far right: The Doctor heads back to her TARDIS in *The Power of the Doctor* (2022).

Opposite page: *The Power of the Doctor* will be Jodie's final story.

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"IF I HAD TO PUT MY WHOLE TIME ON *DOCTOR WHO* INTO CONTEXT, THE WORD I'D USE TO SUM IT UP IS 'JOY'."

Right: Will Champion and Jonny Buckland of Coldplay surprise Jodie as she rehearses their song *Yellow* for Children in Need in 2019.

Right inset: Jodie with Coldplay's Chris Martin on *The Graham Norton Show* in 2021.

Far right: The Doctor discovers more about her forgotten past in *The Timeless Children* (2020).

Below: Jodie wows the fans at San Diego Comic-Con.

Bottom left: On location for *Flux*, and working under COVID restrictions.

Bottom right: Mandip Gill and Jodie during production of *Demons of the Punjab* (2018).

→ 'Joy' also feels like a good word to describe Jodie's Doctor – a lightning rod of quicksilver energy who bounds from scene to scene, talking a blue streak and gazing upon the universe with a renewed sense of wide-eyed wonder. "I really wanted to bring a playful, childlike energy to it," she explains. "I think we can dismiss children's amazing ability to read a room – but often, they see things in the purest way. And obviously the Doctor has age and experience over everyone, but what I really wanted to bring to the Thirteenth was this sense of... coming out of the cave; of the kid in a toy shop.

"Which is not to dismiss the darker moments," she adds. "Because she has a knowledge, and a fear. But I wanted to bring a bright-eyed, youthful quality – because I felt that sat well with me, and how I feel like I bounce through life."

It's true: in person, Jodie radiates the same warm, infectious joie de vivre as her on-screen alter-ego, and talking to her, it's clear that she has loved being Doctor Who.

It's certainly been a heck of a ride. In the course of saving the universe on a Sunday teatime, the Thirteenth Doctor has met Rosa Parks, Mary Seacole, Ada Lovelace and her own mother (sort of). She's been exterminated by the Daleks, transformed into a Weeping Angel and locked up in space prison. She's fought gods and monsters and giant spiders, had a visit from the Kerblam! man, and chatted with a sentient universe disguised as a frog. She's seen her home world burn and entire galaxies devoured by the Flux. And, perhaps most devastatingly of all, she's learned that her whole life has been built on a lie.

Was the experience broadly what Jodie expected when she signed up for the role five years ago? "No, it was completely different," she admits. "I understand now, in a way I didn't before, what Peter [Capaldi], Matt [Smith] and David [Tennant] were talking about when I spoke to them beforehand. There was so much excitement from them, whereas for me, at the time, it was quite nerve-wracking and overwhelming. It's overwhelming to be told you're going to love something. And there are things [about playing the Doctor] you can't explain to anyone. It's one thing filming, and another thing it coming out, but then there's a whole other world you're about to enter, that you just can't even begin to imagine. This show gives you life experiences you just wouldn't have otherwise."

Like being serenaded by Coldplay? (Last year, Jodie was dragged, not exactly kicking and screaming, on stage to join her pop idols on Graham Norton's TV show.) "Yeah, like getting to meet Coldplay," she beams. "And being on the Children in Need album [for which she recorded a cover of the band's *Yellow*]. And just being able to interact with fans, many of whom have loved the show for longer

THE YEAR OF LIVING CAUTIOUSLY

For Jodie, playing the Doctor meant uprooting from London to Cardiff for much of the year. "We shot for nine months on the first two seasons, and an entire year for the third," she says. "Obviously most people who have a job do it for their entire lives – whereas actors are like, 'I did a job for a whole year! Congratulations to me!'

"But it is an unusual way of shooting. And on top of that, we were filming the final year throughout COVID, which meant there was nothing really outside of [the job]. That felt emotional, because of what the whole world was going through. We were in a sci-fi show where a storyline we might have been part of became reality.

"It was hard, having to keep all the departments separate, and not being able to hug people," she says. "That was difficult, all the way to the end. Until the last day, when it was, 'Right, mask off – you're getting a hug!' That's my main memory of that day – all the hugging."

Left: The Doctor and her "fam" – Graham (Bradley Walsh), Yaz (Mandip Gill) and Ryan (Tosin Cole) – prepare to take on giant spiders in *Arachnids in the UK* (2018).

Below: The TARDIS is in trouble in *The Halloween Apocalypse*, Chapter One of *Flux*.

than you've been part of it. There are just so many positives."

On the flipside, what is – to borrow a Coldplay song title – 'the hardest part' about being Doctor Who? "The hardest thing is learning the lines," says Jodie. "I mean, there's no whining about it – if the hardest thing about your job is learning lines, you're doing well. But this is a particular, challenging type of dialogue, and you want to make sure you do [the material] justice.

"When I first started, and I started to get my pages, I went... 'Okay, I know I'm not shooting that for two more weeks – but oh my God!'" She shakes her head at the memory. "The first proper wobble, for me, of going ' I don't know if I can do this' was when we were shooting episode one [*The Woman Who Fell to Earth*] and *It Takes You Away* at the same time. And I had a massive monologue in *It Takes You Away* about [alien consciousness] the Solitract – three pages of explaining something that I'm like..." Jodie mimes a look of total bafflement. "I remember going up to our amazing script supervisor, Nicki [Coles] and saying, 'Am I the worst Doctor *ever* at learning lines?'"

She's far from alone, **DWM** assures her. Matt Smith recalls phoning up his dad during his first shooting block and saying, 'I can't do this...' "I wish people had told me stuff like this at the time!" she laughs.

The Doctor is also, famously, one of the most physically demanding jobs in television. "It's a wonderful rollercoaster, and you're having the time of your life – but yes, it's your entire life," nods Jodie. "You become completely immersed in this world.

"So in that sense, you are ready to step out of it..." she reflects. But in another, she's clinging to the TARDIS doorframe by her fingernails? "Yeah. On the one hand, I don't want to hand it over. But then I'm also desperate, as a fan, to see Ncuti [Gatwa] as the Doctor. As probably the newest fan of us all, I'm so excited to see the new dawn. But it's bittersweet – because I don't want to let go."

"IT'S YOUR ENTIRE LIFE. YOU BECOME COMPLETELY IMMERSED IN THIS WORLD."

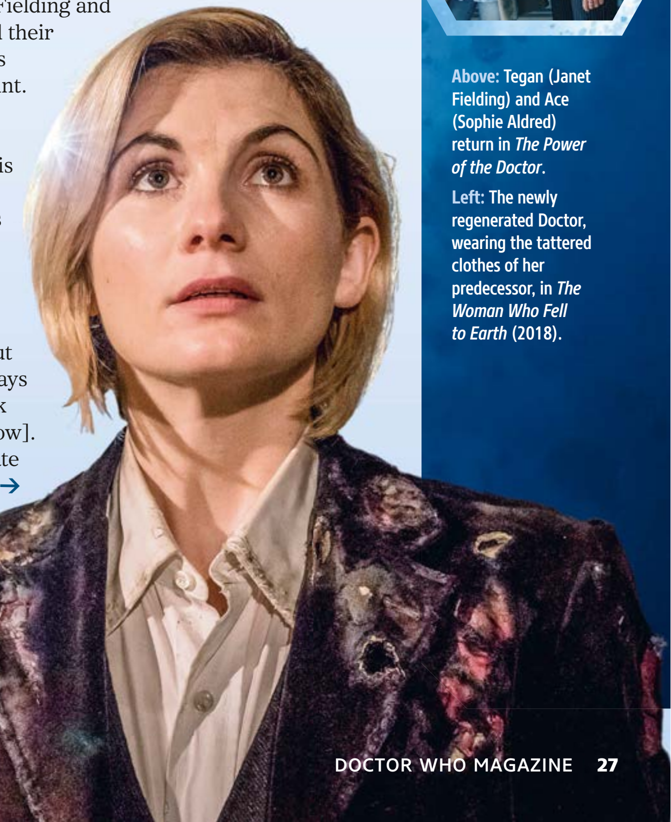
For Jodie, perhaps the biggest joy of being the Doctor is the friends she's made along the way – from the crew in Cardiff to her on-screen 'fam' of Bradley Walsh (Graham), Tosin Cole (Ryan), John Bishop (Dan) and, of course, Mandip Gill – who, as Yaz, has spanned the Thirteenth Doctor's entire era.

"For us to see it through together, from start to finish, was so special," says Jodie. "I went to see Mandip in her play [*2:22 – A Ghost Story*] last week, and John's on one side, Tosin's on the other – Brad had snuck in the week before, because he's so showbiz, he couldn't make that day. But those people... they're forever," she smiles. "That's a forever family."

Doctor Who certainly has form when it comes to forging lifelong friendships between fellow TARDIS travellers – the bond between *The Power of the Doctor* guest stars Janet Fielding and Sophie Aldred and their respective Doctors being a case in point.

"Meeting Janet and Sophie, you appreciate that this is like yesterday for them," reflects Jodie. "And for me, that's great – to know you never have to be embarrassed about the fact you'll always want people to ask you about [the show]. That I can celebrate it forever. I know →

Above: Tegan (Janet Fielding) and Ace (Sophie Aldred) return in *The Power of the Doctor*.



Left: The newly regenerated Doctor, wearing the tattered clothes of her predecessor, in *The Woman Who Fell to Earth* (2018).

Above left: Jodie poses with 12 lookalikes in Sheffield on 24 September 2018, before the premiere of *The Woman Who Fell to Earth*.

Top right: The new Doctor makes a dramatic entrance in *The Woman Who Fell to Earth*.

Above right: The Doctor and Yaz have a hearts-to-heart in *Legend of the Sea Devils* (2022).

Below: Jo Martin's previously unknown incarnation of the Doctor first appeared in *Fugitive of the Judoon* (2020).

→ there's going to be 13 more Doctors, and hopefully I'll live to see them all. But I get to always have that relevance in the conversation, and that's wonderful."

Earlier this year, Jodie made her (off-duty) convention debut at London Comic Con – to a rapturous reception from fans. "Oh my God," she says, clearly still moved by the experience. "You know, it's not like I cry at everything – it's got to be an emotional situation for me to cry. But I find interacting with people who love the show incredibly overwhelming.

"There's so much love for the show, and there's also so much *fun*," she adds. "People forget, sometimes, that you don't have to grow out of having fun, or start taking yourself too seriously."

"THE DOCTOR UNDERSTANDS LOVE AND LOSS ON A LEVEL THAT WE, AS HUMANS, CAN'T."

There was a particularly delightful moment on the morning of the Sheffield premiere of *The Woman Who Fell to Earth*, when Jodie appeared with a dozen Thirteenth Doctor lookalikes gathered together for a promotional photo. "The sheer amount of people who turn up [in costume] is amazing." She beams at the memories. "Mandip and I are both so into seeing people dressed as us. It just feels like everybody's represented. Who *Doctor Who* reaches, and the sort of people it unites... it's a real celebration of the type of people I love."

The fact that so many of those people are women and girls is also significant, of course. In some ways, suggests **DWM**, it's probably true that the conversation needs to move on from Jodie being 'The First Female Doctor', in flashing neon letters. But at the same time... it's still an important milestone, isn't it?

"It's *really* important," says Jodie. "And the conversation should only move on when it *has* moved on, you know? When you feel that there is representation for everybody. Then the conversation can move on. And that will be brilliant. But for me, what a wonderful thing [to be the first female Doctor]. And also now, with Jo [Martin, the Fugitive Doctor], I'm not alone in it. She's my sister Doctor."

Representation during this era also extended to the deepening relationship between the Doctor and Yaz, which both inspired, and fed off, the online hashtag #THASMIN (Thirteen+Yasmin). How familiar is Jodie with the phenomenon?

"Someone had to explain it to me, because obviously half the stuff on social media goes over my head," she says, laughing. "But I love that it's a celebration of our characters, and meeting people at Comic Con that that [relationship] has had a really positive effect on. You just think, 'What an honour, to be involved in a storyline like that, that reaches people.'"

Perhaps inevitably, hearts were broken when the Doctor told Yaz at the end of *Legend of the Sea Devils* that "I can't affix myself to anything, anywhere... or anyone." Because the Doctor, it seems, is destined always to be alone. "I think that's the thing," nods Jodie. "The Doctor understands love and loss on a level that we, as humans, can't. And there's a protection towards the people she takes with her. But when there is such a deep love and connection [as there is with Yaz], it's heartbreaking for everybody."

Rushed to pick a favourite story from her time as the Doctor, Jodie opts for her very first, *The Woman Who Fell to Earth*. "From a self-involved perspective, I get the best entrance ever [falling into the train]," she says. "When I stand up, and the theme music kicks in, I was just like, 'Yeah, this is great.' But also, you know, it was my first time with Brad, Mandip and Tosin, and I had no idea, then, the love I was going to have for them – within weeks."

Last issue, Sacha Dhawan told **DWM** he's been gifted his Master costume by the BBC. Did Jodie keep hers? "Of course I did!" she exclaims. "Me and Mandip also

LINES OF DUTY

So how did Jodie get on top of all that complex dialogue? Turns out you just gotta have a system.

"There's no point sitting down and learning your lines – that's the worst thing you can do, because you don't sit down to *say* the lines," she says. "So instead, I pinned loads of pictures all over my wall at home, and I ran around learning it.

"Doing that was the first time I got to grips with how I work on this show – which is that everything has an emotional vision. So Solitract, for example, was brand-new to me, as a word. But if I give it a face, if I give it an emotional journey, if I can see it all in pictures, then I can work. And that was the first time I thought, 'You know, these lines are really hard, but there's also a real joy in it.' Until then I didn't know if I'd ever get to the other side of that. I thought every time I looked at my sides [of script] on a night, I'd get the fear. And it's not like you ever get over the fear – it's just that you learn to embrace it."

Far left: The Solitract in *It Takes You Away* (2018).

Left: Director Jamie Magnus Stone talks Jodie through a scene for *The Timeless Children*.

Below left: On the red carpet with showrunner Chris Chibnall for the premiere of *The Woman Who Fell to Earth* in Sheffield.

Below right: "I've had the time of my life," says Jodie.

The Power of the Doctor photos by James Pardon/ BBC Studios.

broke stuff off the TARDIS. After our last scene, we both got clapped in by the crew – they gave us a corridor, and clapped us onto the TARDIS, and we were hugging and crying. And then everyone walked off and we were like, 'Quick'..." Jodie mimes harvesting bits of the console. "Plus I've got my costume... I've got so much stuff. Everything has a massive relevance when you're about to leave. I was like, 'There's a grain of sand!'"

We know that, for viewers at least, Jodie hasn't even left yet – but can she see herself digging that famous hooded coat out of the wardrobe, and making a return appearance as the Doctor one day? "I would *love* to, yeah," she says, without a moment's hesitation. "I know I should probably be more mysterious about it. But I'm putting it out there that I'm available. If anyone's reading this who's involved in *Doctor Who*..."

Well, Russell T Davies is an avid **DWM** reader... "Russell, I'm here!" she says.

As for the more immediate future... "What has been really wonderful for me is that I left this job, and then life happened," says Jodie, referring to the birth of her second child in May this year. "I stepped away, and a bigger challenge was waiting for me. So I'm currently in that wonderful stage of being at home, and loving that. I'm in no rush to get back to work."

Being pregnant while filming her final story also afforded Jodie a unique insight into the Doctor that none of her predecessors got to experience... "Two hearts," she grins. "That's method acting."

Before we take our leave, **DWM** asks Jodie what her message is to Chris Chibnall, the man who sent her out to travel among the stars. "I'd say, 'Thank you so much for giving me my dream job,'" she smiles.

"I could never have imagined going from [*Broadchurch*'s] Beth Latimer to the Doctor. And if that friendship, and that trust, hadn't been forged there, then I don't suppose Chris would ever have considered auditioning me."

He's also probably the only other person in the world who truly understands what it's felt like to shoulder the weight of responsibility for the show these past four years... "Yeah – everyone has worked incredibly hard, but I suppose we're the ones that it lives and dies by," says Jodie. "We're the faces and the names of the show, so we really have to step up. And I feel I was given the most amazing adventures and storylines. So basically, thank you," she says. "Because I've had the time of my life. I've loved every second." **DWM**

THE PARTING OF THE WAYS

After her era-spanning stint aboard the TARDIS, Yasmin Khan is about to take her final flight with the Doctor. It's enough to melt even the coldest of ice-cold hearts, **MANDIP GILL** tells **PAUL KIRKLEY**.

Mandip Gill can't believe it's been almost a year since she shot her final scenes for *Doctor Who*. "It shocked me when you said that," she admits, when **Doctor Who Magazine** sits down with her in late September, 11 months after filming wrapped on her record-breaking run as Sheffield's most intrepid time traveller, Yasmin Khan. "I think because the show is always around, and you're always talking about it, and because I stay in contact with everyone – Jodie's one of my best friends – it doesn't feel like it's in the past."

For the rest of us, of course, Yaz is still very much in the present. But not for long. Having been by the Thirteenth Doctor's side for the entirety of her lifespan, Mandip will take her bow, along with Jodie Whittaker's Time Lord, in *The Power of the Doctor*. It's an emotional episode to watch, says **DWM**. Presumably it was even more emotional to film?

"Yeah, definitely. I've got an ice-cold heart," jokes Mandip (at least we *think* she's joking), "so I didn't really expect to shed tears – as myself, as opposed to as Yaz. But I did – just a few. When I was doing those final scenes, a large part of it was me... it was Mandip. So I was able to shed the tears people might have expected from me *during* the scene.

"More than it being emotional, though, it was just so beautiful. I'm so grateful for the journey that we've been on, but then also getting to end it on a beautiful scene. I know that I'm going to see Jodes, I know I'm going to keep in contact with these people, that I'm still going to be part of this family, so in that respect it wasn't too emotional. But it just felt really beautiful."

Filming *The Power of the Doctor* also afforded Mandip a glimpse of the future – by way of the past – thanks to the inclusion of Janet Fielding and Sophie Aldred, reprising their roles as 1980s companions Tegan and Ace. "It was just so exciting meeting those girls. Girls, I say," she laughs. "As if they're kids."

Above: Mandip Gill as Yasmin Khan in *The Battle of Ranskoor Av Kolos* (2018).
Below: Yaz and the Doctor (Jodie Whittaker) meet two former TARDIS travellers – Ace (Sophie Aldred) and Tegan (Janet Fielding) – in *The Power of the Doctor* (2022).

They'll probably quite like that, actually. "Yeah," grins Mandip. "But what was lovely is they have their own stories, their own version of their time on the show. So we spent a lot of our downtime listening to those guys, and how they got on with their Doctors and stuff."

As Janet and Sophie can attest, *Doctor Who* has a long and heartwarming history of forging lifelong Doctor-companion friendships – a tradition Jodie and Mandip have been upholding pretty much since day one.

"A hundred per cent," says Mandip, nodding. "Also, our age gap's not that big [Mandip's 34, Jodie has just turned 40], our background's quite similar – we both go back up to Yorkshire a lot." (Mandip's from Leeds, while Jodie grew up 20 miles away in Skelmanthorpe.) "We are so close, I couldn't imagine →

"I DIDN'T REALLY EXPECT TO SHED TEARS – AS MYSELF, AS OPPOSED TO AS YAZ."

Above: Yaz wields a gun in *The Power of the Doctor*.

Left: "When I was doing those final scenes, a large part of it was me," says Mandip of her last story.

MANDIP GILL

Above: The TARDIS lands in a tunnel in *The Power of the Doctor*.

Below: The Doctor – or someone who Yaz *sees* as the Doctor – in *Once, Upon Time*, the reality-bending third chapter of *Flux* (2021).

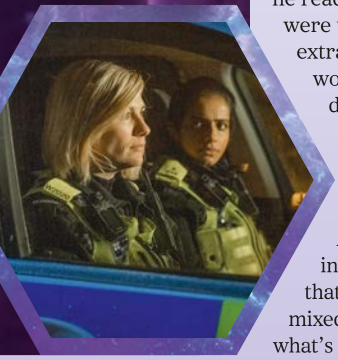
→ just bumping into her at a convention in 40 years, having not spoken. We'll always be friends."

On screen, of course, the relationship between the Doctor and Yaz began to develop into something more than friendship – to the delight (and ultimate heartbreak) of a sizable community of fans. When did Mandip first become aware of the online #THASMIN phenomenon?

"Quite early on, to be honest," she says. "I'm quite present on social media, I see things that I'm tagged in, I re-post fan art... I've always done that, I think it's brilliant. So I did hear about #THASMIN quite early, and I was showing Jodes the fan art and stuff.

"I also think it was touched on in the scripts quite early. Whether intentionally or not, I do think there were moments where the seed was planted, going right back to the first series, where Yaz's mum goes, 'Is that your girlfriend?' But I think it became bigger from the second series, when it was touched upon more and more. I think people on set were aware of it at that point. And then it just so happens that it ends up in scripts...

"Chris [Chibnall] isn't on social media, and I don't think he reads things online. But people were talking about it, we were talking about it... I'm subconsciously putting in the extra looks, because I could see this being a thing that worked for my character. I remember saying to the director of one of the episodes, 'Can I look at her in that way?' And they were like, 'Okay, try it – look at her in a way of love.'



"Some of that stuff was probably written as friends," reflects Mandip. "But it can all have layers. And it worked because Chris had put a seed plant in it, with the characters. I don't think it was random that that was touched on. I know that people might have mixed up, like, me and Jodes holding hands in real life, with what's on screen. But it also makes sense to me, in terms of the characters – in terms of Yaz trying to understand the self, and what she's been through, and what she's going through. She's growing up, she's got growing pains, she's trying to figure herself out... It didn't feel like it came out of nowhere."

It's certainly a relationship that had the time (and space) to develop. As any *Doctor Who* fan with a spreadsheet will tell you, Yaz is the first companion in the show's long history to have spanned an entire Doctor's era – and a showrunner's, too. "No!" says Mandip, shocked again. "I didn't know that. I love that. There are so many companions, and we've all been on a similar journey, so it's great when there's something that sticks out, that you can hold onto. You'll hear me quote that all the time now!"

"THERE ARE SO MANY COMPANIONS, AND WE'VE ALL BEEN ON A SIMILAR JOURNEY."

In February, Mandip was present at London Comic Con when Jodie made her first (non-promotional) appearance at a fan event. "Originally, we sat on different desks, signing," she recalls. "And I suddenly noticed the biggest crowd I've ever seen. I said to security, 'What's that?' And they were like, 'Oh, it's just Jodie's signing line.'

"I think that was when I realised just how popular she is – how much people love her," says Mandip. "Because we hang around in town together all the time. And if we get stopped, often somebody will want a picture of Jodes, and not even realise it's me. I'm there taking the picture for them! But it's not until you're in spaces like conventions, with these epic queues that she's never getting to the end of – like, eight, nine hours of signing – that you realise just how important she is to people. All these people dressed up as her. Grown men in her costume!"

Does it ever start to feel normal, asks **DWM** – having people dress up in your clothes, or seeing yourself made into an action figure? "We were in lockdown when my action figure came out, and I was so taken aback, having this little thing that looks like me," admits Mandip. "I mean, when

TOM FELTON
MANDIP GILL
BEATRIZ ROMILLY
SAM SWAINSBURY
2:22
A GHOST STORY

does that happen? How often do you get a figurine made of yourself? I also get **Doctor Who Magazine**, and I'm in the comic, and people send me fan art. People are getting *tattoos*. You can't even fathom it. The whole thing is so massive, it can be hard to understand. But what I've tried to do, all the way through the process, is enjoy it. Like I see that doll and I think, 'That's amazing, put it in your Instagram… Don't be cool about it!'"

In the past, Mandip has spoken of her family back home in Leeds being hard to impress. But surely they're proud of all this? "I think they are, but we're not a family that says it," she smiles.

Is that a Yorkshire thing, or an Indian thing? "It's an Indian thing, I think. Like, if we're at a wedding, and someone wants a picture, I think they do find it cool. And I did send my mum one of my action figures. But they don't really talk about it. Or it might be that they're doing it behind my back, to other people. But I don't mind, because what matters is *I* think it's cool. And deep down, I think they probably do as well."

Since leaving the TARDIS, Mandip has made her West End debut in the Olivier-nominated thriller *2:22 A Ghost Story*, with all her *Doctor Who* fam – Jodie, Bradley Walsh, Tosin Cole and John Bishop – coming along to support her. Late in the run, she lost her voice – though, trooper that she is, she was fully prepared to croak her way through a **DWM** Zoom interview, until we decided it was probably best to reschedule. "I've actually done genuine vocal damage," she says. "They think I've developed nodules, because I really gave it my all."

One of Jodie's predecessors, Patrick Troughton, used to call theatre work 'shouting in the evening', **DWM** tells her. "That's literally what it is!" says Mandip. "He hit the nail right on the head. That's all I did for months – shout in the evening."

So what's next? "Back to auditioning," she says. "But I think now I'm ready to play the lead. Jodes has taught me so much about being number one, and I think I'm ready to take the next step. Whereas when I first got *Doctor Who*, I did feel quite new. I'd worked for a few years, but it was the same job [Mandip spent three years on *Hollyoaks* as streetwise teenager Phoebe McQueen], whereas now I feel there's so much under my belt, and I know what it takes to be a company leader."

Before that, though, it's time to bring closure to the story of Yasmin Khan, the woman who fell for the woman who fell to Earth. "It's been breathtakingly beautiful," says Mandip of her own, Earthly adventures with the Doctor. "I never expected it to be as big a journey as it was. I never expected to fall in love with Cardiff, and with the cast and crew. I never expected to see the world with this show. It really is the gift that keeps on giving.

"I'm so grateful to be a part of all this, but I'm also so proud of myself for always being present," she adds. "Like, I knew that this journey would come to an end. When I first joined, I never knew how long it was going to last. It could have been just that one series. But I always felt really present, and I never took it for granted." **DWM**

DO YOU KNOW WHO?

How much has Mandip learned about *Doctor Who* during her time on the show? **DWM** puts her to the test…

What does TARDIS stand for? Time and Relative Dimension in Space. **(Correct – and a bonus point for the correct, singular use of 'dimension').**

Ncuti Gatwa is the fourth Scottish Doctor Who. Can you name any others? David Tennant. **(Correct – you could also have had Sylvester McCoy and Peter Capaldi.)**

What's the Doctor's home planet called? Gallifrey.

Complete the title of this story from your first series: *The Battle of*… Ranskoor? Is that right? **(Close enough – it's *Ranskoor Av Kolos*.)**

Which artist's music did Ryan blast at the giant spiders in *Arachnids in the UK*? Stormzy!

KNOW ME FROM

Do you know the track, for a bonus point? Sorry, Stormzy, no. **(It was *Know Me From*.)**

What's Vinder's full name and title? Er, Vinder… Zinder…. No, I do, I do, wait. I should know this, because the amount of scenes that me and Jacob [Anderson] did together where he had to say it… No, it's gone. **(It's Serving Commander Inston-Vee Vinder of Kasto-Winfer-Foxfell.).**

Easy one to finish: Who is the best Doctor Who? Er, that is… David Tennant. [Evil cackle.] Do I get bonus points for telling the truth?

Above left: Mandip recently starred in the Olivier Award-nominated West End play *2:22 A Ghost Story*.

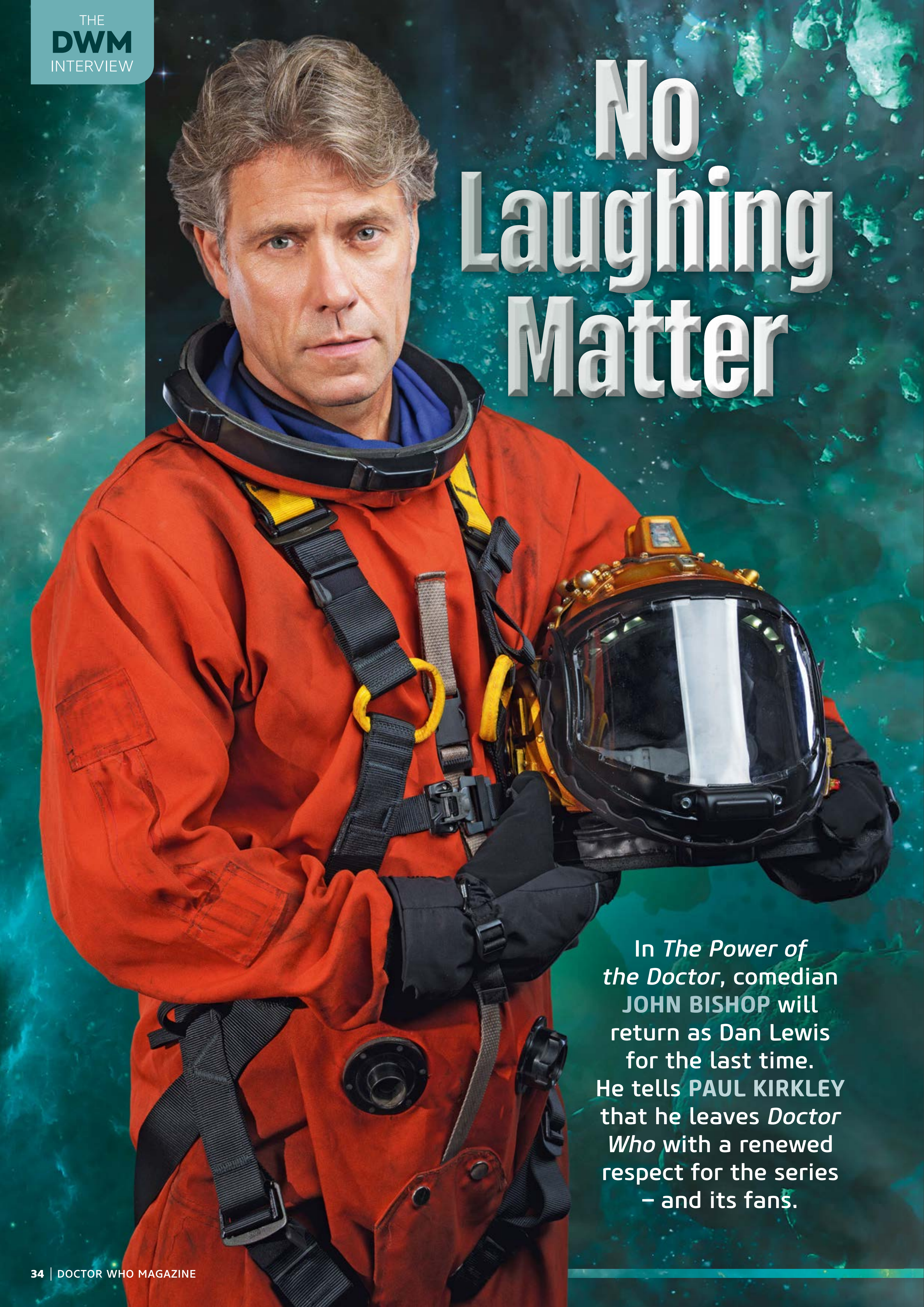
Above centre: David Tennant as the Tenth Doctor.

Above right: *Know Me From* (2015) by Stormzy.

Far left: Action figures of Yaz from Character Options.

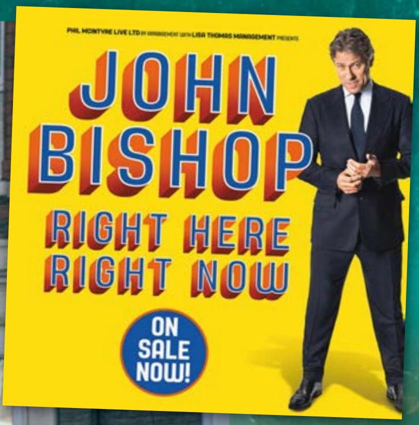
Left: "It's been breathtakingly beautiful," say Mandip of her time as a regular in *Doctor Who*, which ends with *The Power of the Doctor*.

The Power of the Doctor photos by James Pardon/BBC Studios.



No Laughing Matter

In *The Power of the Doctor*, comedian **JOHN BISHOP** will return as Dan Lewis for the last time. He tells **PAUL KIRKLEY** that he leaves *Doctor Who* with a renewed respect for the series – and its fans.


PHIL MCINTYRE LIVE LTD BY ARRANGEMENT WITH LISA THOMAS MANAGEMENT PRESENTS
JOHN BISHOP
RIGHT HERE RIGHT NOW
ON SALE NOW!

When John Bishop took a surprise career swerve into the mad world of *Doctor Who*, he assumed it would provide a fertile source of jokes for his day job (or evening job, technically) as a stand-up comedian. But the reality turned out to be somewhat different.

“People who came to see me on tour, after I'd finished on the show, were probably expecting me to do loads of material about *Doctor Who*,” says John, when **DWM** catches up with him between shows at the Edinburgh Festival in August. “And I do have a couple of little stories that I drop in now and again. But, even though it's potentially such a rich vein of material, I found that I didn't really want to do loads of jokes about it.

"I keep washing my brain with the memories because I don't ever want to lose the ones that aren't on screen."

“It's taken me a while to get my head around this, but I've realised that the reason for that is because I've come away from *Doctor Who* with a renewed respect for it. It was quite a special, personal experience. And while the odd funny story about it is fine, I basically decided that I didn't want to undermine that experience.

“I keep washing my brain with the memories, because I don't ever want to lose the ones that aren't on screen – like when you've stopped filming, and you're just having a chat with aliens and sea monsters,” says John. Having joined the TARDIS as amiable Liverpudlian everyman Dan Lewis in last year's *Flux*, he's set to depart, along with co-stars Jodie Whittaker and Mandip Gill, in *The Power of the Doctor*.

“Now I'm back telling jokes for a living, and that's got its own magic. But there's no greater magic than sitting somewhere, talking to someone who's covered in prosthetics, and you find yourself looking into their eyes – even though their eyes aren't actually their eyes...

“I went straight back on tour after *Doctor Who* – in fact there was a bit of an overlap with me being on tour, and still filming. And look, I'm a professional comedian, that's what I'm best at. I'm much better at doing that than I am at being an actor – you can ask Jodie and Mandip about that,” laughs John. “But there's no doubt about it – I've missed *Doctor Who*. I've missed that camaraderie. Because all of a sudden, you go from being with a collection of people, to being one soul stood on a stage on your own.”

John's time on *Doctor Who* hasn't just increased his respect for the programme, but its fans. “One thing I will say, for **Doctor Who Magazine** readers, is that the array of people who come up to me is so wide. It's not as easy as you would imagine to spot a *Doctor Who* fan.”

Thank you, John. We don't all wear anoraks and have sticky tape on our glasses. “No, absolutely,” he nods. Though some of us do... “And that's okay, too,” he smiles.

Though Dan's time aboard the TARDIS has been relatively brief, it's certainly been eventful. He got kidnapped by a space dog, saw his house shrunk to the size of a brick, saved the world by clonking a Sontaran with a wok, was sent back in time, grew a beard, played pirates and got exterminated by the Daleks eight times over. Viewers really seemed to take him to their hearts, says **DWM**.

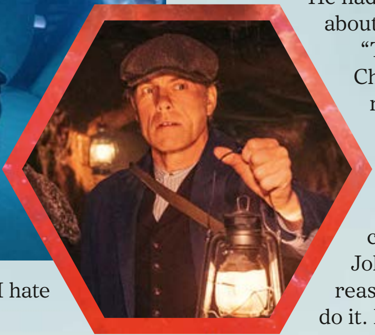
“It seems that way,” he says. “But you kind of don't go fishing for that – you only hear it when you meet the fans. And then you've got to look at it honestly and say, well, the fans who don't like you aren't likely to come up to you in →

Opposite page: John Bishop as Dan Lewis in *The Power of the Doctor* (2022).

Top left: The Doctor (Jodie Whittaker), Yaz (Mandip Gill) and Dan in *The Power of the Doctor*.

Top right: A poster for John's latest stand-up tour.

Above inset: Dan gives an impromptu lecture at the Museum of Liverpool in *The Halloween Apocalypse*, Chapter One of *Flux* (2021); on location for Chapter Two, *War of the Sontarans*.



Above: Dan with Karvanista (Craige Els) in *War of the Sontarans*.

Right inset: Exploring Williamson's tunnels in *The Vanquishers*, Chapter Six of *Flux*.

Below left: As one of the Doctor's team – albeit with the appearance of Dan – in *Once, Upon Time*, Chapter Three of *Flux*.

Below centre left: Gallifrey in *Hell Bent* (2015).

Below centre right: A Weeping Angel from *Village of the Angels*, Chapter Four of *Flux*.

Below right: Bradley Walsh as Graham in *The Woman Who Fell to Earth* (2018).

→ a shop and go, 'I love *Doctor Who* – but I hate you!' So it's a very self-selecting body.

"But yeah, he seems to have gone down well. And I think that's maybe because, as a character, he kind of felt a little bit like everybody else. He stumbled into a world he knew nothing about, and never really questioned how long he'd be there. He just sort of fell into it."

John sort of fell into it himself, the invitation to audition for the show arriving somewhat out of the blue. Having come late-ish to one showbiz career (before becoming a stand-up comic, he spent 16 years as a pharmaceutical sales rep), was he drawn to the idea of another new challenge?

"I suppose, yeah," he considers. "It was very much the same for Brad [John's friend Bradley Walsh, who played Graham from 2018 to 2021]. Brad had a career, and he had to create a different perception of himself, as a *Doctor Who* companion. And that was the same for me – I'm sure many people were surprised by me being cast in the role. You need to ask the audience to make a bit of an adjustment, and in order for the audience to do that, I've got to make that adjustment myself. So talking to Chris [Chibnall, showrunner] about Dan, right from the inception it was agreed that he wouldn't be a cheeky, chirpy chappie dropping in loads of gags. That would be too much like what people would expect from a professional comedian. He had to have an element of vulnerability about him – to be a little bit lost.

"That's where working with someone like Chris is so good," adds John. "Because it's not like there's a character and they just go, 'Say that, look that way...' There was an opportunity to develop it together."

Will he and Brad be recommending the gig to any more of their comedy chums – Rob Brydon, perhaps? "No," says John, with a conspiratorial grin. "And the reason for that is I don't want anyone else to do it. I want us to be a really select little band."

Of course, unlike Brad, John had to cope with a bigger threat even than the Daleks or the Flux. "My *Doctor Who* experience hasn't been quite like everyone else's, by the fact that I've only done one season, and the whole time was in COVID restrictions," he says. "So I will always have that filter of the COVID experience.

"The fact that the crew were even able to produce such a high-quality thing in such difficult circumstances is a testament to everybody. But it meant that, when you went onto the set, everyone was socially distanced, everyone who wasn't on camera was wearing a mask, and then when the day's filming was done, you went back to your flat. There was no socialising, no opportunity to bond in

DO YOU KNOW WHO?

How much has John learned about *Doctor Who* during his time on the show? **DWM** puts him to the test...

What does TARDIS stand for? Oh God, er... Time Activated Regeneration... Something Device?

Close enough. Which two Doctor Whos are from Liverpool? Paul McGann and Tom Baker.

What's the Doctor's home planet called? Gallifrey.

What's the name of Bradley Walsh's character? Oh, it's... it's gone out of my head! He'll find out, John.

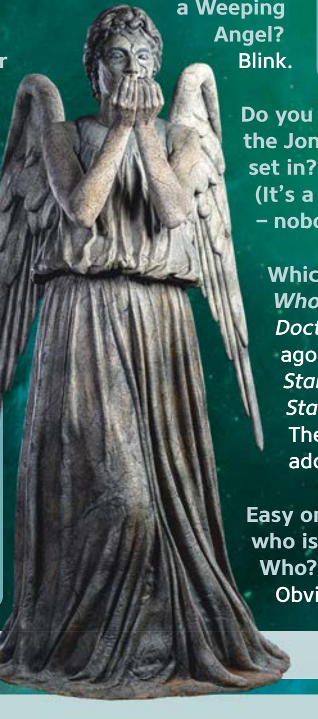
I know he will! It's Graham. Of course, Graham, yeah.

What shouldn't you ever do in the presence of a Weeping Angel? Blink.

Do you know which decade the Jon Pertwee stories are set in? No idea. (It's a trick question – nobody does.)

Which is better, *Doctor Who* or *Star Trek*? *Doctor Who*. A few years ago, I would have said *Star Trek*, but I think *Star Trek*'s killed itself. There are just too many add-ons.

Easy one to finish – who is the best Doctor Who? Jodie Whittaker. Obviously.



the same way other people had been able to do – until right towards the end, when some of the restrictions were lifted. That's one of the things that was great about filming the last episode – we were actually able to go out for dinner."

Despite – or perhaps because of – such adversity, John forged a close bond with his co-stars. "My friendship with Jodie and Mandip is the best thing to come out of this," he says, emphatically. "So that night, going out for dinner with people who have been able to experience the unique thing of being in *Doctor Who*, and talk about it... That was pretty special."

> "My friendship with Jodie and Mandip is the best thing to come out of this."

The class of 2021 are still in regular contact – "we've got a WhatsApp group," reveals John – and recently met up (along with Tosin Cole) to watch Mandip perform in her West End play, *2:22 – A Ghost Story*.

"It's a family that's got one head, which is the Doctor," observes John. "They're the head of the family on screen, but they're the head of the family on set as well. And Jodie set the tone for the whole time. She was absolutely brilliant. The pressure she was under, especially under the restrictions we were working on, must have been immense. But she was brilliant. And we ended up bonding in a way that I've never known in the comedy world. I mean, this must be the tenth time I've been here at the Edinburgh Festival, and I've never, ever had that intensity of relationships that I've got with those two."

Sadly, John's touring commitments meant he couldn't make the end-of-shoot fancy dress wrap party, where Chris Chibnall went as the Kerblam! man and Jodie rocked a convincing Miles Morales Spider-Man. "I tried every possible way of getting there," he says. "And I came to the conclusion the only way I could do it was if I had my own TARDIS..."

DWM asks John if he's seen the Dan Lewis waxwork at Madame Tussauds *Doctor Who* display in Blackpool – and has he clocked its striking similarity to the attraction's previous John Bishop model? "Yeah, I know," he grins. "They got a double bang for their buck there. I modelled for that years ago, and they put it in the comedy section. Now they've just changed its clothes and put it in the *Doctor Who* section."

Recycled or not, John says he's proud to be standing tall alongside the waxwork of Jodie Whittaker – just as he was proud to take his place alongside the real thing on the TARDIS.

"From a personal point of view, it's been something I could never have imagined," he says of his unexpected career detour into time and space. "And now that there's a bit of space between the end of the filming, it's only enhanced the experience.

"The more you bump into *Doctor Who* fans, the more you learn about its importance to people," he reflects. "I only found out this week that *Doctor Who*'s got its own sign in British Sign Language." John's eldest son Joe is partially deaf. "In sign language, 'doctor' is either this or this" – John makes the appropriate signs – "and 'who' is this. But *Doctor Who* is just a twist of the hand. And it's a twist of the hand to represent the TARDIS. When you find out little things like that, you realise what an institution you're part of. And it's wonderful." **DWM**

POLICE PUBLIC CALL BOX
POLICE TELEPHONE
PULL TO OPEN

Above left: Dan takes on the enemy in *Eve of the Daleks* (2022).

Above right: Dan is shocked by the size of his house in *The Halloween Apocalypse*.

Left inset: Dan the pirate in *Legend of the Sea Devils* (2022).

Below: With Mandip and Jodie, on set for *Eve of the Daleks*.

The Power of the Doctor photos by James Pardon/ BBC Studios.

OUT OF THE TARDIS

Chris Chibnall

Doctor Who Magazine's TARDIS tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection...

Interview by
EMILY COOK

Above: Chris Chibnall, showrunner and lead writer of *Doctor Who* from 2017-22, at West Bay in Bridport, Dorset – one of the main locations for his ITV series *Broadchurch* (2013-17).

Doctor Who Magazine is visiting West Bay in Bridport, Dorset with Chris Chibnall. It's an overcast afternoon at the Jurassic Coast harbour, and it's all very atmospheric. "Here's the bench that David Tennant and Olivia Colman sat on," says Chris, before pointing to a building across the bay. "And there's the police station."

This isn't a regular tour of the local area. This is a *Broadchurch* locations tour from the series' writer-creator himself. "The police station is actually an apartment block [The Folly], which we used for the exterior shots," Chris tells us. "It was a great find."

It's hard not to discuss Chris' award-winning ITV drama, given the characterful surroundings; the striking East Cliff and its vast beach dominate the landscape behind us. Nevertheless, our conversation soon moves on to *Doctor Who*. "It was the third series of *Broadchurch* we were doing just before I started *Doctor Who*. We did some initial writers' meetings for *Doctor Who* during the filming of *Broadchurch*, and David and Olivia came in and talked to the writers. And Jodie [Whittaker], way before she was even in the frame for the Doctor, came into the room because she wanted to meet Malorie Blackman" – who went on to co-author the episode *Rosa*, of course.

> **"It's a team effort and if everything's placed on the showrunner then other people don't get enough credit."**

That was in 2016 – what now feels a lifetime ago – when Chris had just accepted the *Doctor Who* job. When **DWM** spoke with Chris in the early days of his tenure, he wasn't keen on the term 'showrunner'. Has he warmed to it now?

"Well, you don't have a choice. It's less about that term and it's more about what I feel. Because it's a team effort and if everything's placed on the showrunner then other people don't get enough credit. It's the lone focus on the showrunner role that I feel uncomfortable with, because there are so many brilliant people on this show – on any show, but particularly on *Doctor Who*. These are people who have given their professional lives to it, and I feel they deserve as much credit because they are huge contributors. So it's a bit awkward.

"*Doctor Who* is such a hard show to work on," Chris continues. "For me, my whole thesis – I had it on *Broadchurch* and I had it on *Law & Order* – is that you have to enjoy the work and it has to be as positive an atmosphere as you can ever make it, because these are the days of our lives. It's everybody's day. People's lives are invested into this show. Also, if you can't have a nice time working on *Doctor Who*, if you can't enjoy that, then... *really*?!"

Despite the production challenges – which Chris described in issue 577 – it's clear that our outgoing (for want of a better term) showrunner has loved his *Doctor Who* run. At the same time, he's certain that now is the time to move on. He's looking forward to being a viewer again and already working on new projects of his own. But before Chris goes, **DWM** has one last request: will he do an *Out of the TARDIS* interview?

"Oh, go on then," he says, smiling.

In a nearby restaurant we order some cappuccinos and begin. "How many are we doing?" asks Chris. "All of them?" →

Left: Olivia Colman as DS Ellie Miller and David Tennant as DI Alex Hardy in the third series of *Broadchurch* (2017).

Below left inset: Jodie Whittaker as Beth Latimer in the first series of *Broadchurch* (2013).

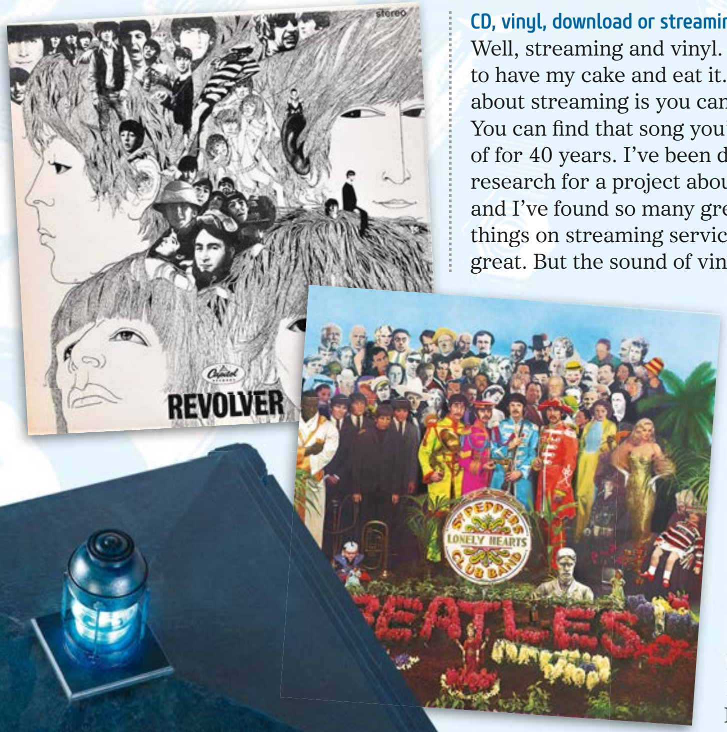
Below: Chris (front row, centre) with the cast and crew of *Doctor Who* at Roath Lock Studios.

OUT OF THE TARDIS

Chris Chibnall

→ Which three people, alive or dead, would be your ideal dinner party guests?
Oh my God, that's an *amazing* question! I think I'd have Barack Obama. Who's not going to have him? Jürgen Klopp. And definitely Paul McCartney. ***Are you a Beatles fan?*** I'm a *massive* Beatles fan. And Jürgen Klopp is Liverpool's football manager. He's very inspiring. ***Do you think your three guests would get on?*** Yeah. I'd be a bit worried I'd just be serving the drinks. But also: I'd want their wives, and my wife too. Is that allowed? We can bend the rules for an outgoing showrunner can't we?

If you were a superhero, which power would you like to have?
I mean time travel is pretty irresistible isn't it? To be able to go to different times, see history and the future, and also see people you've lost, or revisit your best days – it's got to be a great option. I'd like to take it minus any downsides though please. Just give me a TARDIS.



Top: Chris' ideal dinner party guests – Barack Obama, Paul McCartney and Jürgen Klopp.

Above right inset: The Beatles albums *Revolver* (1966) and *Sgt. Pepper's Lonely Hearts Club Band* (1967).

Right: The Thirteenth Doctor's TARDIS.

CD, vinyl, download or streaming?
Well, streaming and vinyl. I sort of want to have my cake and eat it. The great thing about streaming is you can get anything. You can find that song you've been thinking of for 40 years. I've been doing some research for a project about music recently and I've found so many great, obscure things on streaming services. So that's great. But the sound of vinyl... My son's just got a vinyl turntable recently and the sound quality is better. It's the warmth. ***Aside from The Beatles, what are your other musical tastes?*** Everything really. I'm really eclectic to be honest, so it's hard to say. I listen to music when I'm writing. I do playlists for each project. I've done playlists for every episode of *Doctor Who*. I've done temp playlists for the edits. That's been the great thing about Spotify. Most of the directors have had a playlist from me at the start of the episode, and then also during the edit to help them with the temp soundtrack. You can convey emotion through music, which is a great thing. ***Do you play any musical instruments?*** Yeah, I play the guitar. Badly. I play enough to sing along to.

Which day of your life would you most like to relive?
Can I have two? I'll tell you why, because my answer is the days my kids were born, and I've got two kids. I'd love to relive those days, more than anything. Unquestionably. ***Do you remember those days clearly?*** Yeah, absolutely. Because those

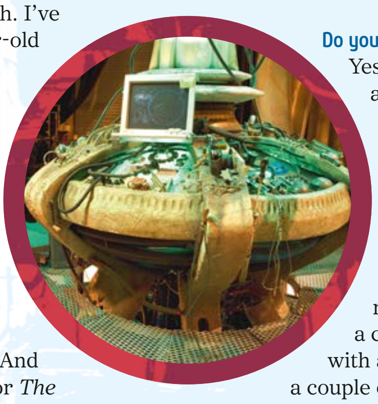
Far left: Matt Smith as the Doctor, armed with a Jammie Dodger, in *Victory of the Daleks* (2010).

Below inset: The TARDIS console, as seen in the 2007 series.

Bottom: *Malaterra* (2015), the French version of *Broadchurch*, starred Constance Dollé as Karine Marchetti and Simon Abkarian as Thomas Rotman.

> **"When Matt came off set after doing his big Jammie Dodger speech he handed it to my eldest."**

days feel like privileges, once-in-a-lifetime things. Magical, weird, funny. *How old are your kids now?* One is 19 and the other is 16. *Are they Doctor Who fans?* Yeah. I've got a picture of my 19-year-old when he was nearly five in David Tennant's TARDIS. It would have been during the filming of *Daleks in Manhattan* [2007]. When they were out on location we went and visited the TARDIS. He got to explore the TARDIS by himself, and he'd watched a bit of *Doctor Who* at that point so it was pretty cool. And my kids were both on set for *The Power of Three* [2012] as well, so they met Matt and Arthur and Karen. And in fact, the oldest one was also on set for *Victory of the Daleks* [2010]. When Matt came off set after doing his big Jammie Dodger speech he handed it to my eldest. Pretty good. Those are the times you get to be a cool dad, in those moments.

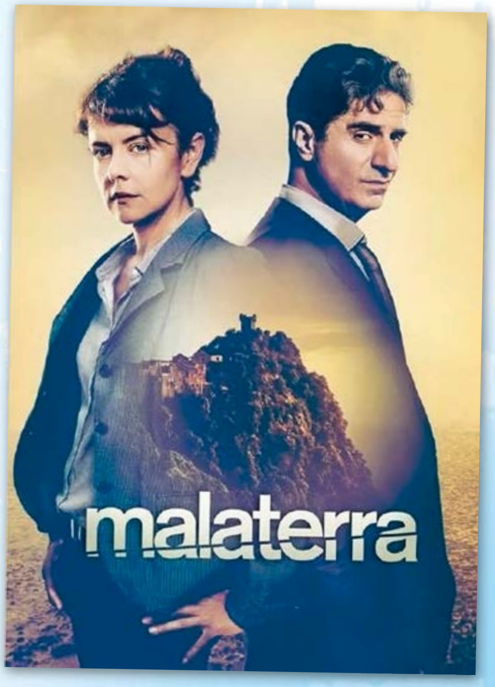


What items do you always carry with you?
Phone, wallet, keys. My love for my family.

What was your first job?
A paper round. *In Liverpool?* In Formby, yeah. *Did you enjoy it?* Yeah, it was great. Apart from on Sundays, because on Sundays – particularly then, when it was the 1980s – there were so many supplements. One paper would have, like, seven different supplements. So the thing was, you'd have one bag during the week and then you'd need two bags on a Sunday. All of those dead trees! *Did you walk or cycle round your delivery route?* I biked. But Sundays were wobbly, because of the extra supplements.

What is/are your middle name(s)?
Antony. I'm not really a fan of middle names. My kids have only got one middle name.

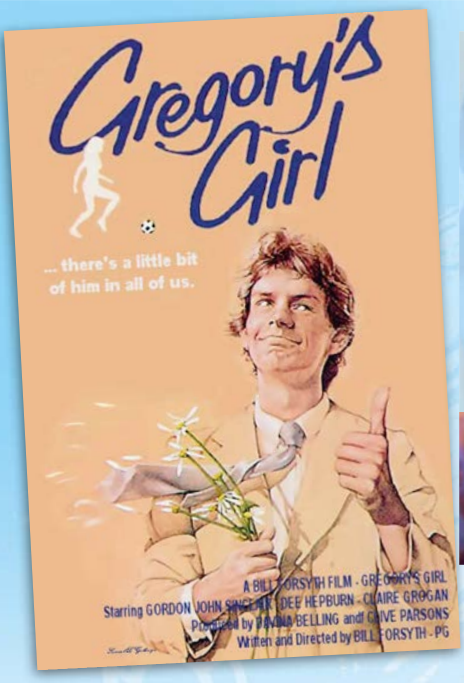
Do you speak any foreign languages?
Yes, I speak French. I did a tiny bit of German at O-level. I can say a few words in Spanish. *Do you use much of your French?* We go on holiday to France a lot. I've got a place in France. I don't know if I'm fluent but I'm not terrible. I can have a conversation in French, with a French person, for a couple of minutes, as long as they 'parler plus lentement'. I had a play performed in French, actually. I had a translation of my first main-house play, *Kiss Me Like You Mean It*, performed in France in something like the French West End – not that there *is* a Paris West End – in 2004. I went to see that in a big thousand-seater old-school theatre. That was an incredible night. I felt like I could speak French that night. I was watching it in French thinking, "I know everything that's going on here." And then *Broadchurch* was made in France as well. There was a French remake called *Malaterra*. It's set in Corsica, it's French-speaking and it's great. It's a really good remake. *How involved were you in that?* Only a tiny bit. I went out to the set once. They just got on and did it. It was a fairly straight remake. They had a great director [Jean-Xavier de Lestrade] who did a documentary called *Staircase*, which is a brilliant true-crime documentary. So they directed it really well. *And there was an American remake as well? Gracepoint*, yeah. I wrote the first draft of the pilot episode for that and then you sort of hand it over. I handed it over to the US showrunners. There's an incredible cast in that. Nick Nolte, Jacki Weaver, Anna Gunn. And somebody called David Tennant. Keep an eye on him, he's ever so good. James Strong directed it. It was an extraordinary experience, to get to do that.



Do you remember your first kiss?
Yes, and it's none of your business. [Laughs.] Do you honestly think I'm going to put that in **Doctor Who Magazine**?

Were you well-behaved at school?
I was okay. I can remember a few detentions. The thing that got me through school was music. I was in a band and we used to play at school assemblies. We were also a band outside of school. *Did you play guitar in the band?* Yeah, and even wrote a few songs. I loved that. I didn't love school. I didn't mind it when I got to A-level because that's when I started getting →

Chris Chibnall


Gregory's Girl
... there's a little bit of him in all of us.
A BILL FORSYTH FILM · GREGORY'S GIRL
Starring GORDON JOHN SINCLAIR · DEE HEPBURN · CLAIRE GROGAN
Produced by DAVINA BELLING and CLIVE PARSONS
Written and Directed by BILL FORSYTH · PG

Left: A poster for the 1981 film *Gregory's Girl*, starring John Gordon Sinclair as Gregory.

Right: Graham (Bradley Walsh) tells the Doctor about his fear of his cancer returning in *Can You Hear Me?* (2020).

Photos of Chris Chibnall © Marcus Hearn.

→ involved in drama. We did a production of *Gregory's Girl* and I was Gregory, and that's what set me on the way to a drama degree. My English teacher said, "You should go and do this." But I didn't love school. Wasn't super well-behaved, wasn't disastrous. I was okay at everything, but I was terrible at maths. I never liked maths. I loved uni, though.

When have you been most scared?

I guess when I had a cancer diagnosis when I was 22. That was quite scary, when I had that and I had to tell my mum and dad. Telling them I had cancer was pretty hard. And then just thinking, "Oh okay, I might die." I think the ensuing couple of days of that were pretty scary. But the doctors got me through. *How did that experience change your outlook on life?* It's a cliché, but you learn to be positive, you learn to be hopeful, you learn to know what to value, you learn what not to care about and to dismiss. That's been useful in this job as well. You learn to know what's just noise and what's signal in your life. *Was any of that personal experience written into the character of Graham?* Yeah. It's definitely in there. But also knowing lots of people who've gone through that. I wanted Graham to be someone who'd seen a bit of life but also doesn't have certainty, and it was a really good way to demonstrate that. He's fearful but he's not complacent. I think that little moment in *Can You Hear Me?* [2020] – where Graham is saying about his fear of his cancer having returned, and the Doctor's like, "I don't know how to handle this" – I think it's really important. The Doctor's reaction in that scene, I've had that numerous times. People do behave with you like that in that situation. And when anyone says, "Oh, I don't think she'd behave like that," I go, "People respond in really weird ways to those conversations." Understandably, people are like, "I don't know what to do with this." There's another version of the scene where the Doctor's saying, "It's okay, Graham, it's all right, I'm here for you." But actually the Doctor has those moments too. The Doctor can be contradictory. Should be! I love that.

Sweet or savoury?

Do you have to choose forever? I've got a really sweet tooth but if you can only have one forever, I'd probably go savoury in the end.

Do you have any phobias?

I'm not great with heights. I love a zip wire, though. I *really* love a zip wire. *Even now?* Yeah! A couple of years ago we went to a zip-wire park in St Lucia where there were multiple zip wires through trees and I've never been happier. I've also been hang-gliding in New Zealand. *These activities are all quite high up, Chris...* Yeah, but it's things like, I don't like the edge of a high building. There's an edge of a high building in the Centenary Special, and even now as I'm watching it, I'm like, "Oh no, that's a bit high." *And in your first episode,* The Woman Who Fell to Earth, *the Doctor's high up on a crane.* Yeah, that's why it's there. As Ryan gets up, he's like, "Oh no, no, no, no, no. It's way too high up here." *That's Chris Chibnall talking?* Yeah. [Laughs.]

If you could travel back in time and offer your younger self some advice, what would it be?

I think I'd give myself advice more on stuff that you *wouldn't*, rather than stuff that you *would* do. You might like to swerve a couple of things. Like maybe, "Don't go out with that person." Surely the thing that we'd all want to say to our younger selves, though, is: "It's going to be okay." The most useful piece of advice anybody coming from the future could say to you is, "Don't sweat it. It's going to be okay. You're going to have some days that are difficult, some days that are amazing. You're going to find people who love you, you're going to find good mates, you're going to have a job you like to do." Those are all the things you worry about. I don't know what age you'd go back to. But I'd go back just to say, "Really, everything's okay." **DWM**

> "I'm not great with heights. I love a zip wire, though. I *really* love a zip wire."

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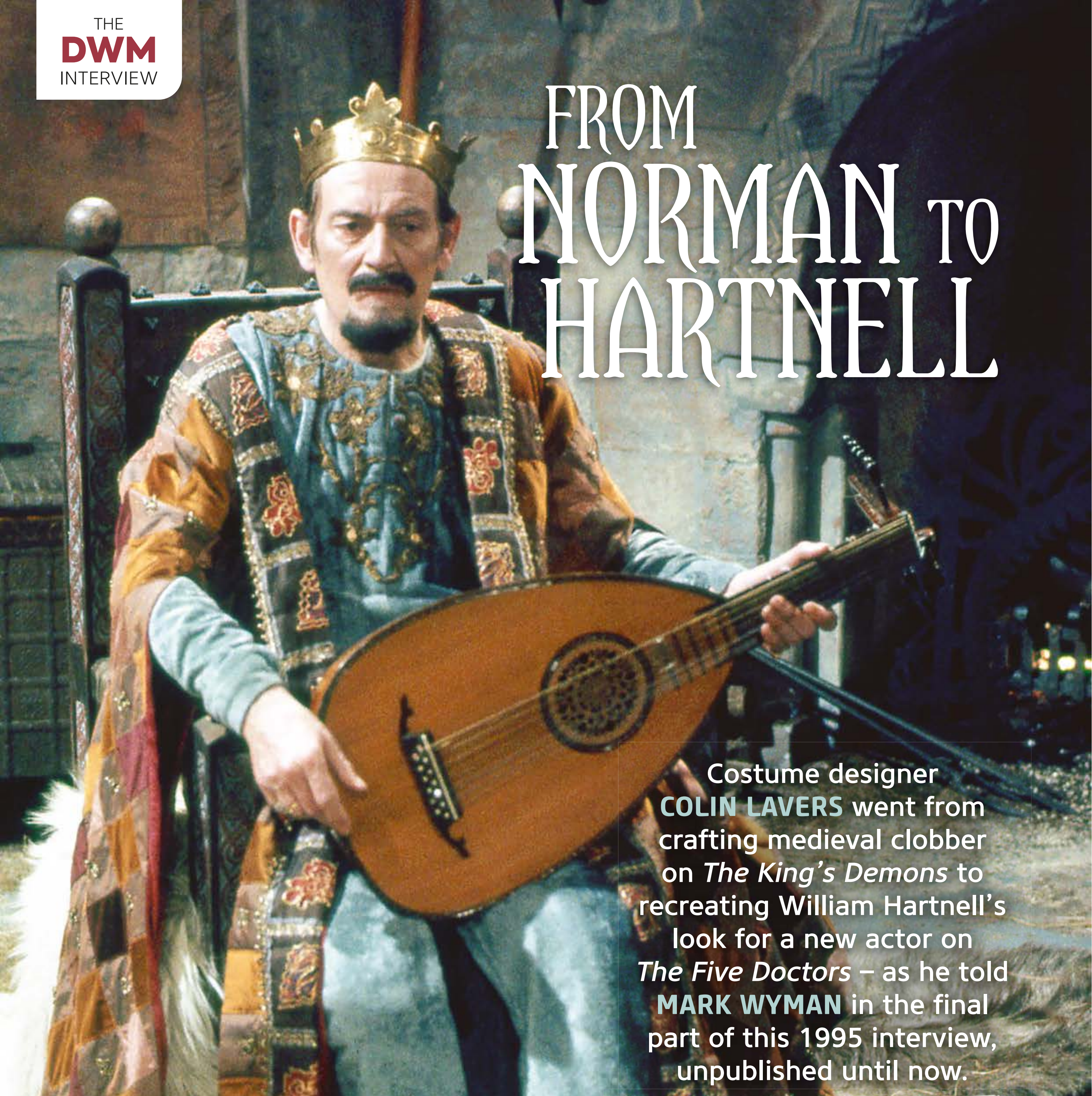
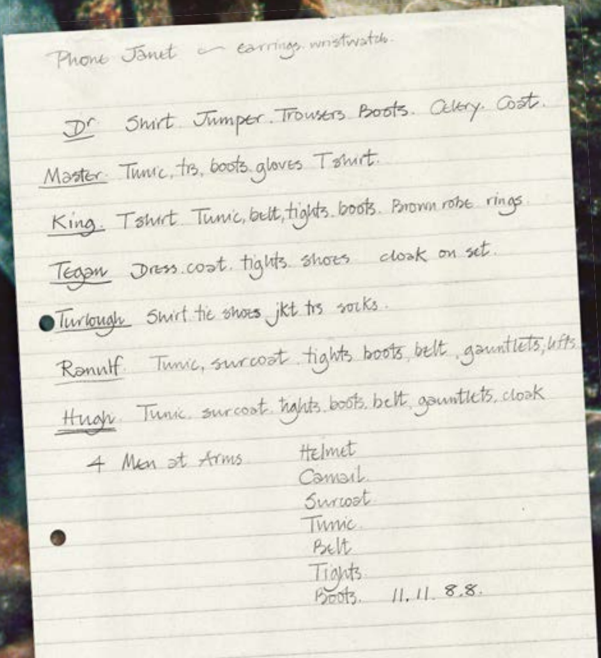
CRIME AND COMEDY
THEATRE COMPANY

FROM NORMAN TO HARTNELL

Costume designer **COLIN LAVERS** went from crafting medieval clobber on *The King's Demons* to recreating William Hartnell's look for a new actor on *The Five Doctors* – as he told **MARK WYMAN** in the final part of this 1995 interview, unpublished until now.





Phone Janet ← earrings. wristwatch.

Dr Shirt Jumper. Trousers Boots. Celery. Coat.

Master Tunic, trs, boots. gloves T shirt.

King. T shirt Tunic, belt, tights. boots. Brown robe rings.

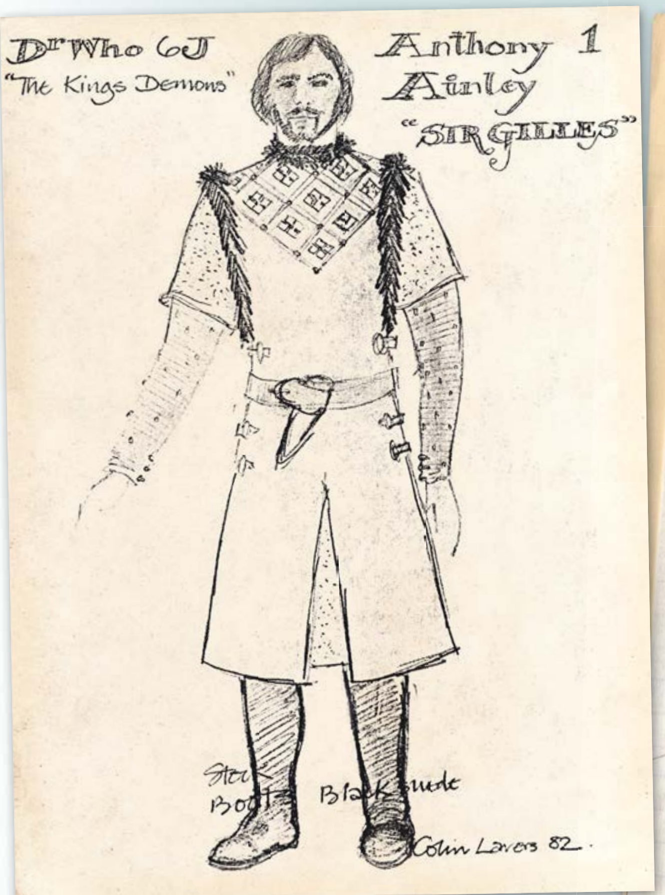
Tegan Dress. coat. tights. shoes cloak on set.

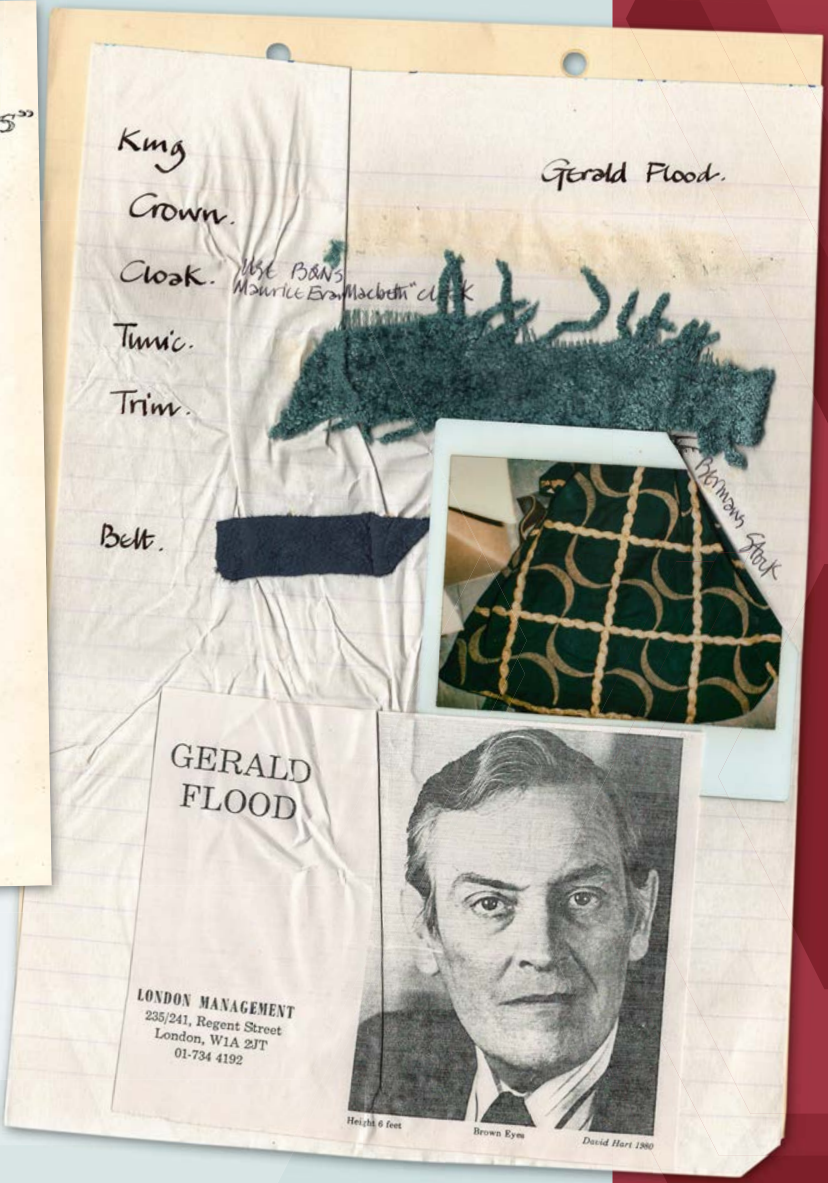
Turlough Shirt tie shoes jkt trs socks.

Ranulf Tunic, surcoat tights boots, belt, gauntlets, lifts.

Hugh Tunic. surcoat. tights. boots. belt. gauntlets. cloak

4 Men at Arms Helmet
Camail.
Surcoat.
Tunic.
Belt.
Tights.
Boots. 11. 11. 8.8.




King

Crown.

Cloak. Use B&N's Maurice Bra Macbeth" cloak

Tunic.

Trim.

Belt.

Gerald Flood.

Bermans Stock

GERALD FLOOD

LONDON MANAGEMENT
235/241, Regent Street
London, W1A 2JT
01-734 4192

Height 6 feet Brown Eyes David Hart 1980

When costume designer Colin Lavers was assigned to the medieval England two-parter *The King's Demons* in October 1982, 18 months after the recording of *Four to Doomsday*, he was amazed to find that the outfit he'd designed for the Fifth Doctor remained unchanged – including the unexplained sprig of celery (see last issue).

"William Hartnell had evolved by changing his waistcoat or hat; Patrick Troughton's trousers had altered. On *The Power of Kroll* [1978-79], I'd simply gone ahead and changed Tom Baker's outfit because we needed duplicates. I expected that Peter Davison's coat would have got shorter, or the colours changed, but he seemed quite happy with it. Then I had to go filming on freezing winter locations with the same two pairs of trousers that Peter started with."

Echoing one of the Master's lines in the story, Colin added ruefully: "Hoist by one's own petard!"

Throughout the first episode of *The King's Demons*, Anthony Ainley's Master had to be disguised as the French knight 'Sir Gilles Estram'. "'We don't know it's the Master' is an easy brief to say, but not to achieve – especially for make-up, given Ainley's distinctive features and head-high stance. Although I loathe using purple, [make-up designer] Liz Rowell and I left samples of purple fabric and red hair for Sir Gilles on [producer] John Nathan-Turner's desk, almost as joke suggestions. Without using prosthetics, Liz eventually used as much hair as was feasible in that period."

> "'WE DON'T KNOW IT'S THE MASTER' IS AN EASY BRIEF TO SAY, BUT NOT TO ACHIEVE."

During the 1960s, while working at the costumiers Nathans, Colin had been intrigued by *Doctor Who*'s forays into history. *The King's Demons* marked a then-rare return to a challenging period setting, and it gave Colin quite a crowd to dress. "The joust scenes, especially, had lots of spectators. It's about knowing what works for the period. You're in trouble if you choose a fabric and then put a belt in the wrong place. You have to gather tunics at the sides for an authentic Norman look, or it'll look like your granny's old frock."

Colin was allowed to be as authentic as he wanted. "Tony Virgo, a director new to the series, already knew me and Liz Rowell, so we had no problem saying, 'This is what it will look like.' He let us get on with it, which was nice. →

Opposite page main image: Gerald Flood as the Norman 'King John' – aka the Master's tame android Kamelion – in *The King's Demons* (1983).

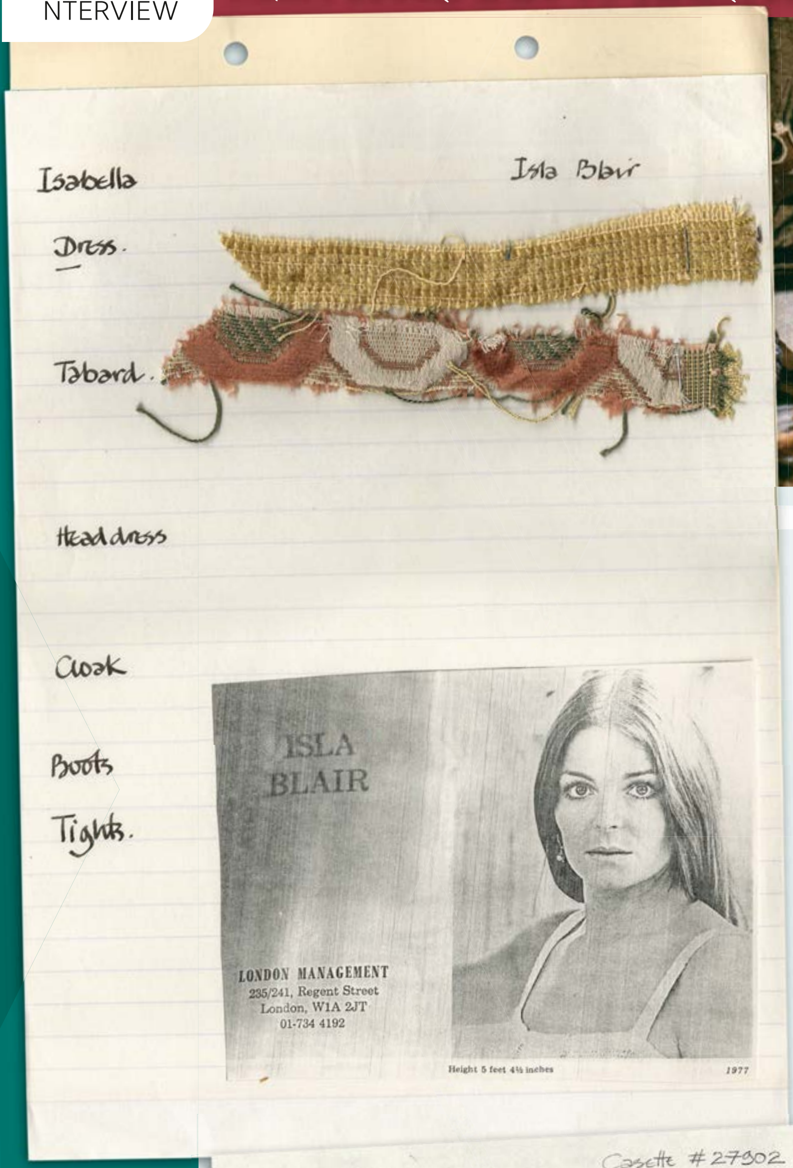
Opposite page inset: Colin Lavers' notes on the costumes required for the main cast of *The King's Demons*.

Above left: Colin's costume design for the Master's alias – king's champion 'Sir Gilles Estram'.

Above right: Fabric swatches for King John's costume – with a reference photo of actor Gerald Flood, photocopied from the actors' directory *Spotlight*.

Left: The Master (Anthony Ainley) disguised as French knight 'Sir Gilles'.

FROM NORMAN TO HARTNELL



Isabella Isla Blair

Dress.

Tabard.

Headdress

Cloak

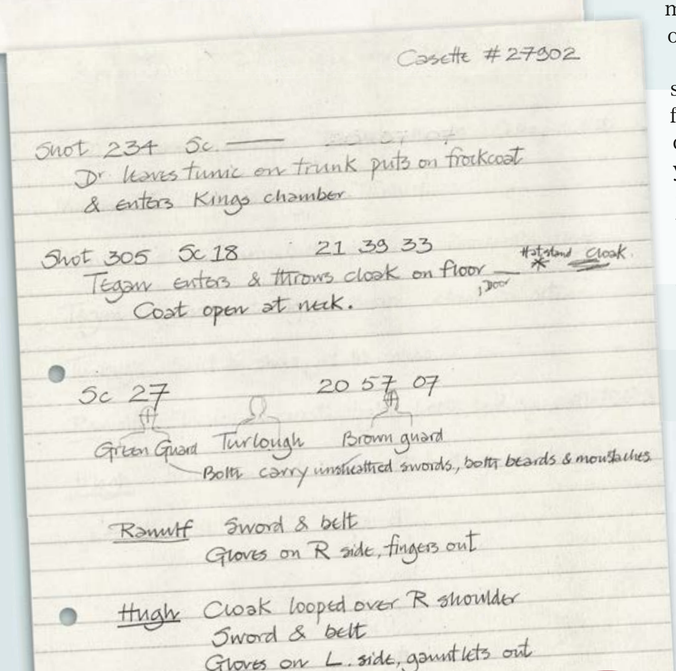
Boots

Tights.

ISLA BLAIR

LONDON MANAGEMENT
235/241, Regent Street
London, W1A 2JT
01-734 4192

Height 5 feet 4½ inches 1977



Casette # 27302

Shot 234 Sc. ——
Dr leaves tunic on trunk puts on frockcoat
& enters Kings chamber

Shot 305 Sc 18 21 39 33
Tegan enters & throws cloak on floor — 1 Door
Coat open at neck.
* Hatstand Cloak

Sc 27 20 57 07
Green Guard Turlough Brown guard
Both carry unsheathed swords, both beards & moustaches.

Ranulf Sword & belt
Gloves on R side, fingers out

Hugh Cloak looped over R shoulder
Sword & belt
Gloves on L. side, gauntlets out

Above left: Swatches for Isabella's costume, with a *Spotlight* photo of actress Isla Blair attached.

Above right: The King's hosts, the Fitzwilliam family – Lord Ranulf (Frank Windsor), Lady Isabella (Isla Blair) and their son Hugh (Christopher Villiers).

Right: Colin's costume continuity notes for *The King's Demons*.

Far right: Costume design and swatches for Lord Ranulf's cousin – Sir Geoffrey de Lacy.

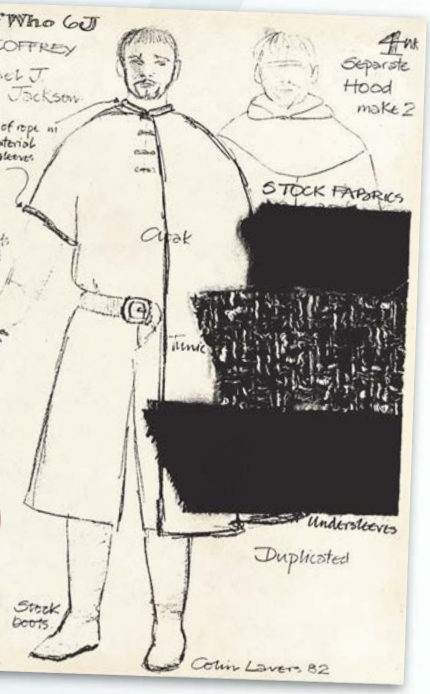
Right inset: The doomed Sir Geoffrey (Michael J Jackson).

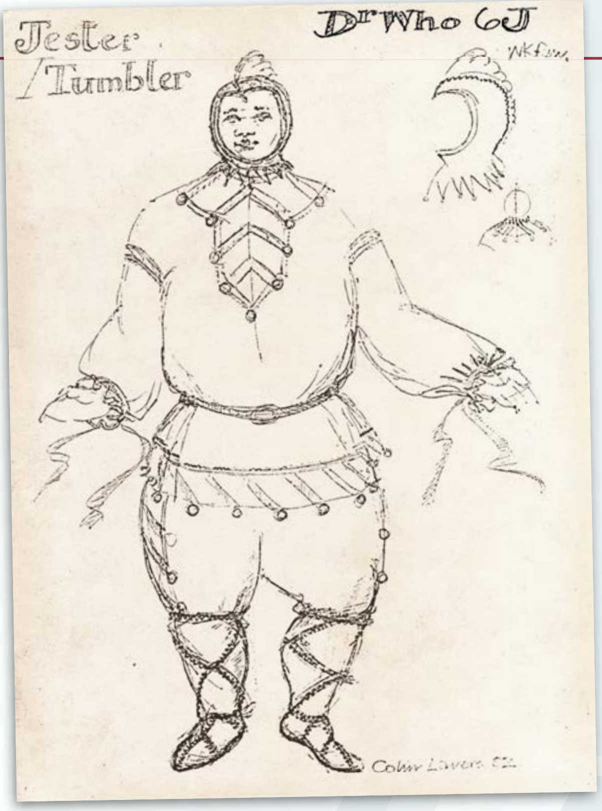
"WHEN YOU HAVE A LIMITED BUDGET, YOU HOPE TO AVOID SPENDING IT ON THE REGULARS."

→ Any first-time director has so much to worry about, let alone the burden of the first period setting for ages."

The King's Demons – which introduced the troublesome android Kamelion, disguised as King John – had a strong cast. "We had Frank Windsor and Isla Blair as the Lord and Lady, and Gerald Flood as the 'King'. It's more usual to have costumes made for the principals, so the clothes won't have been seen before. For King John, I wanted a cold colour but couldn't afford anything really elaborate. I used a long black cloak, double-embroidered with antique and bright gold, which I think was made for a 1960s TV version of *Macbeth*. Its squares and half-circles made it almost abstract, but from a costumier's point of view it gave instant regality.

"When you have a limited budget, you hope to avoid spending it on the regulars; you need the money for new characters." Some of the money went on duplicate outfits – because, as Colin explained, when you have an actor and a stuntman alternating shots outside Bodiam Castle, where the location scenes were filmed: "You don't have time to get a costume off one and refitted onto the other. The stuntman just needs to go for the shot right then.





"Everything for the extras had to be hired. As an in-joke, I even re-used that same Peter O'Toole cloak which William Russell wore in *Marco Polo* [1964] on one of them. Not that anyone would recognise it, being rather worn! Luckily a sword-and-sorcery movie, *Dragonslayer,* was made the year before, so I mixed up lots of fabrics from that: tweed cloaks and plaids that looked early medieval but were nicely decorated and textured, which we always want for television. The men were lucky, as I used layers of cheap chenille and velvety drape for texture, and they had thermals. The women came off the worst. Poor Tegan [Janet Fielding] always had to look 'sexy', which was equated with having little to wear. I managed to get her into a fur coat, but that was not welcomed – and boots were not allowed."

After *The King's Demons*, Colin went straight into preparing 1983's 20th anniversary special, *The Five Doctors*. "That slightly eased things, as working on adjacent stories gave me more notice of John Nathan-Turner's plans. My biggest problem was the lack of good archive material. It seems incredible now, but there were no photographic records available, let alone tapes. For example, I knew the Yeti costume still existed, and found its body, hands and feet. But without photos, I didn't know it had a beak before. So in *The Five Doctors*, it doesn't.

"I tried on both the Yeti and Cyberman outfits in advance at Ealing Studios, so that if someone came up to me during the shoot in Snowdonia, whinging about discomfort, I could say: 'I know.' That's when I found out two things about Cybermen: your best viewpoint was through the mouth, and the back panel had to be screwed on. Oh, and you couldn't have too big a nose. I thought mine was big enough, but in Wales one actor's nose bled from being rubbed by the helmet's fibreglass interior."

There was no suggestion that the Cybermen should be redesigned. "We had just enough money to have the *Earthshock* [1982] outfits repaired. Their feet were the worst. The Cybermen had changed to moon boots for their last appearance, but there weren't enough for the numbers we needed, nor in the right sizes." More conventional lace-up boots, sprayed silver, were used instead. "The regular Cybermen [actors David Banks and Mark Hardy] were used to moon boots, and could have done with them in that bitter, damp cold on location.

"During our location recce, the Snowdonia plateau was frozen solid like tundra; but when we filmed in early March it was marginally above freezing, and we started sinking into the ground. Remember the scene where the Cybermen approach the TARDIS in a grassy hollow? The TARDIS was actually sinking as they squelched miserably forward. I'd warned [director] Peter Moffatt at the outset about the problem with the extras. I said if any of them started to panic while shut inside the helmet, I would walk into shot and ruin it – never mind any flying javelins or whatever. I knew if I didn't get that one [extra] out, they could *all* panic and we'd never get them back on."

Colin also employed a good trick learnt from a fellow designer. "Shut inside that helmet, you get a sickly-sweet smell and feel you can't breathe. So every morning on location I would wipe a smear of Vicks inhalant inside the Cybermen's noses to aid their breathing." →

REPETITIVE TRAIN INJURY

Costume design may sound glamorous, but the logistics involved mean it's often anything but – as Colin experienced while filming *The Five Doctors* on location in North Wales…

"I had a horrific journey to set Jon Pertwee's clothes up. We were already filming near Portmeirion, and at 5.45am I climbed out of my hotel window with a taxi driver's aid. I'd said I'd be leaving early, but the hotel had double-locked the doors. That freezing morning I caught the 6.10 train, which had no heating or catering – not even water. I arrived in London at 10.30, just in time for a McDonald's breakfast. I did some quick shopping, went to TV Centre, collected a BBC tailor and was chauffeured in a hire car to Jon's house in Barnes. There we fitted him with everything for the Third Doctor.

"Then I drove the tailor back to TV Centre, leaving him to Red Star [ie, courier by train] the finished costume up to Snowdonia later. I took the chauffeur into the West End for more shopping, then the afternoon train back to Wales – heating, but no food. I arrived back at the location hotel at about 10.00pm, cold and hungry. I'm quite tough, but that was hard.

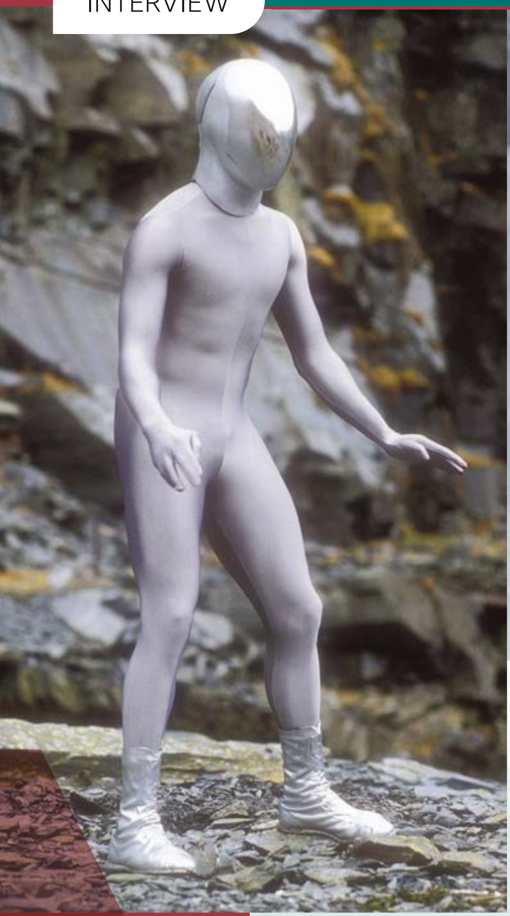
"Originally, we travelled up to location by train in [First Doctor] Richard Hurndall's company – no heat or food, again. He was in his 70s and really felt the cold. I got out at Crewe to buy him some coffee and rolls as they loaded mailbags!"

Top left: Costume design for the court jester and tumbler in *The King's Demons*.

Top right: Richard Hurndall as the First Doctor in *The Five Doctors* (1983).

Above: A Cyberman on location in Snowdonia for *The Five Doctors*.

Left: Under attack from the Raston Warrior Robot.



Above left: Keith Hodiak, an athletic dancer, was dressed in a stretchy leotard to play the Raston Warrior Robot.

Above centre: Jon Pertwee as the Third Doctor and Elisabeth Sladen as Sarah Jane Smith.

Top right: Frazer Hines as Jamie McCrimmon and Wendy Padbury as Zoe Heriot.

Above right: Carole Ann Ford as Susan.

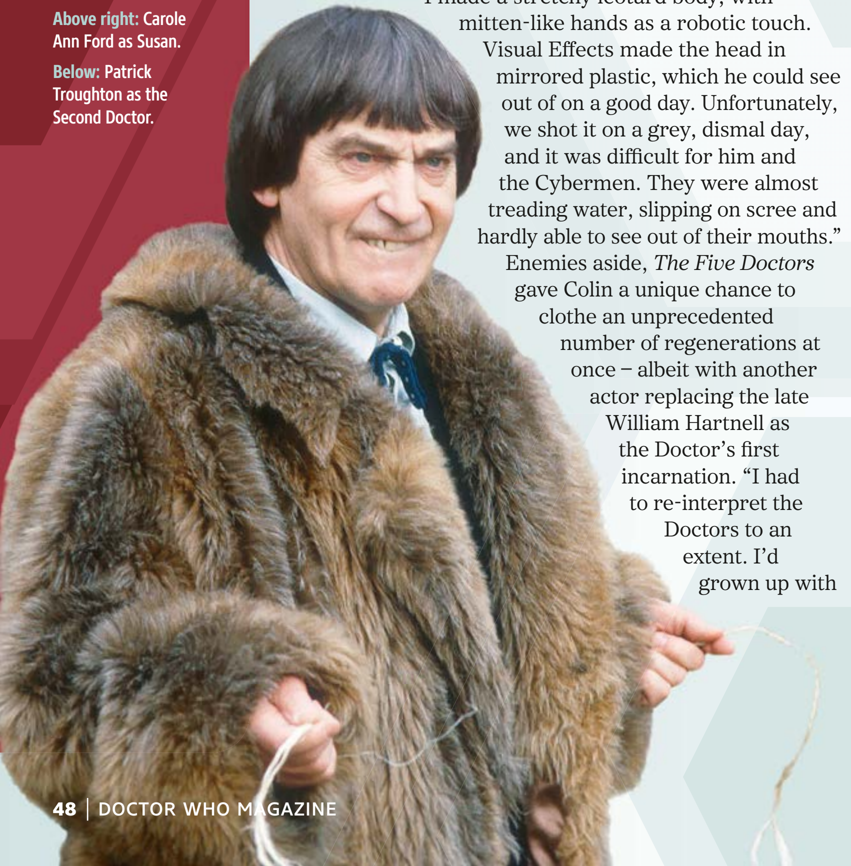
Below: Patrick Troughton as the Second Doctor.

→ Suiting up the Cybermen with frozen fingers was no fun for the costume team. "You put the moulded shoulder-piece on first, which meant the actor turning their head aside. Then they drop their head down to be screwed into the helmet, and move that back and forth like a nodding donkey to hook the collar-piece under it." Having become a dab hand at that, Colin found himself instructing Cybermen to 'die' safely while they were being massacred by the Raston Warrior Robot – the creature throwing the aforementioned 'javelins'. "I taught them to keep head and shoulders in a straight line, because of the frightening weight of the helmet on their neck. Cybermen have to die slowly, sliding the elbows out if you fall on your back. It was quite lethal otherwise.

"John Nathan-Turner was very clear on the Raston Robot's image: blank and featureless, as described in the script. He cast an agile, athletic dancer [Keith Hodiak]. I made a stretchy leotard body, with mitten-like hands as a robotic touch. Visual Effects made the head in mirrored plastic, which he could see out of on a good day. Unfortunately, we shot it on a grey, dismal day, and it was difficult for him and the Cybermen. They were almost treading water, slipping on scree and hardly able to see out of their mouths."

Enemies aside, *The Five Doctors* gave Colin a unique chance to clothe an unprecedented number of regenerations at once – albeit with another actor replacing the late William Hartnell as the Doctor's first incarnation. "I had to re-interpret the Doctors to an extent. I'd grown up with the charming Richard Hurndall's voice as part of the BBC Radio repertory company, but never worked with him, so I was delighted. That costume was no problem: the establishing photos were still around, and I was familiar with elements like his white-striped waistcoat. But since Hurndall wasn't an exact copy of William Hartnell, I re-interpreted it as an Edwardian waistcoat in cream.

"However, for Patrick Troughton, there seemed to be no reference photographs or tapes. My best basic reference then was the tenth anniversary *Radio Times* special. I bought it in 1973 and have it to this day. John Nathan-Turner was desperate for my dog-eared copy! Initially Patrick couldn't remember the detail, then brought in a framed black-and-white print of himself that hung in his lavatory. It clearly showed his bow-tie fastened with a safety pin, which he'd forgotten. The big fur coat came from a picture of Patrick with the Yeti, and we still had that style in stock. I think I supplied new string to tie it up.



"JOHN NATHAN-TURNER WAS VERY CLEAR ON THE RASTON ROBOT'S IMAGE: BLANK AND FEATURELESS."

"All the Doctors' outfits had to be duplicated for the shoot; it would have been crazy to go atop a Welsh mountain and hold things up between takes to dry their clothes off. The fine rain didn't show on camera but soaked through everything."

Colin also had to find a new look for the Third Doctor – memorably named "Fancy pants" by his scarecrow-like predecessor. "My *Radio Times* special gave me lots of references for Jon Pertwee's colours. I didn't want a long cloak for him; the wind could have blown it over his head, while pockets make a cloak saggy. So I used an Inverness cape, like a sleeveless overcoat, because I knew what was practical and it's an interesting shape. Especially with the play of the plaid, it's a dashing image – like [1960s TV adventure hero] Adam Adamant."

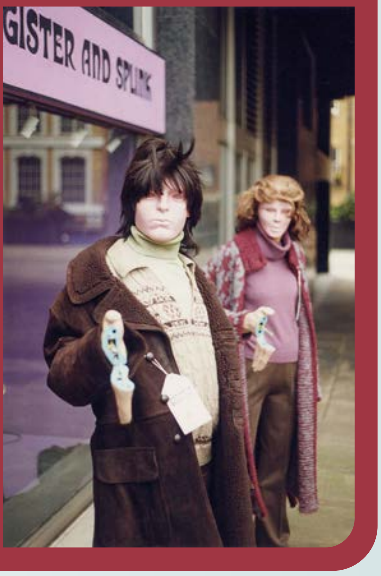
For the Doctors' companions, Colin didn't want to change their look for change's sake, but he did remodel those for whom some time had passed – such as Sarah Jane Smith. "Lis Sladen had done *Doctor Who* so much in the 70s, so there was no point reproducing those fashions. Also, it had to blend with Pertwee's look; the ochre and purple fabric for his cape came first. So I went to see Lis and showed her

ST PAUL'S BOUTIQUE

Colin made a brief return to the world of *Doctor Who* in 1993 when he became involved in director Kevin Davies' documentary *Thirty Years in the TARDIS*.

Ken Trew, who'd designed the Seventh Doctor's costume, had organised the specially shot sequences – but a prior booking meant he couldn't fulfil the extended shooting schedule. Colin remembered: "I heard Ken in the office talking about Cybermen, which he hadn't worked with. I offered to run that shoot, knowing those were potentially lethal outfits. We spent a Sunday recreating their descent of the steps at St Paul's Cathedral [as originally seen in 1968's *The Invasion*]. I was worried: would they know how to fall on those steps, while on camera, without damaging themselves more than the Cyber-suit? But having had lots of practice, not many could get those outfits on faster than me.

"Kevin was full of enthusiasm and knowledge, as were the fans spectating that day – some of whom flattered me by knowing who I was. Near St Paul's, we also recreated the Autons smashing a shop window. I had my revenge on late 1960s fashion in dressing those 'dummies' from our stock."



Far left: Cybermen actors practice walking down the steps near St Paul's Cathedral for the 1993 documentary *30 Years in the TARDIS*.

Left: Recreating a scene with Autons for *30 Years in the TARDIS*.

Photos © Marcus Hearn.

the colours Jon would wear, until she was happy with her pink outfit's shape. I didn't want to impose my views on the expert on Sarah Jane.

The Doctor's grandchild was remodelled, too. "Susan was also a case of trying to interpret what she would have become. Carole Ann Ford was a young girl in 1963, and my thinking was – though it sounds trite – to make her sweetly, classically English, and to keep a theme running with the companions against the stronger colours I used elsewhere. I'd seen cotton Fair Isle knits in sweet-pea colours, and thought that would contrast well with Sarah Jane's pink and, later, Zoe's steely-blue."

By the time Colin got to the companions who made cameo appearances in the studio, he recalled: "I was running out of money. People were dropping in and out at short notice. Louise Jameson [Leela] was going to appear, then she couldn't. With Frazer Hines [Jamie], I knew he should have a Culloden-era kilt, with full plaid material worn over the shoulder. For Wendy Padbury's Zoe, I wanted a plastic look – slightly taking the mickey out of her 60s clothes. So I used bubble-wrap for her tabard but over a leotard, like the Raston Robot's one. At the time, I thought it looked all right, but I might find it horrific now."

In studio for *The Five Doctors* there were various High Gallifreyans to robe, but Philip Latham's President Borusa didn't really appear as Colin had designed him. "When you first see Borusa, he's manipulating things incognito. That trick of *almost* seeing him wasn't possible with the Time Lords' previous translucent collars, and I couldn't replace that ageing fibreglass. I'd seen an Issey Miyake exhibition, *Bodyworks*, which used plastics and canes, so I had a collar made in a framework like a spider's web. There would have been very interesting shots through that collar as it moved, with graphic lateral patterns.

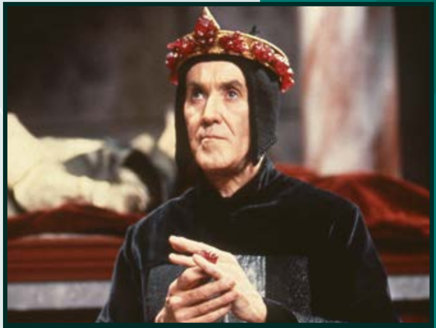
"This was fine until the camera rehearsal in studio. Then the actor decided he didn't like it, although it was much lighter and more comfortable than the other Time Lord collars. Philip wouldn't wear it for recording, which was upsetting because it made Borusa look untrimmed – very plain around the neck, instead of a shiny tubing network across his shoulders. A shame, really.

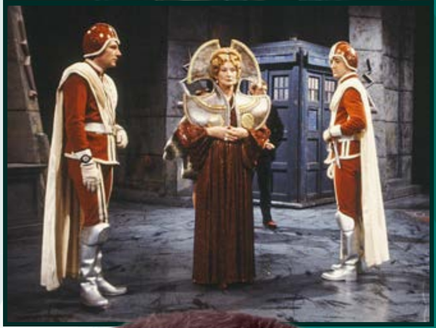
"Chancellor Flavia needed something regal and rich within the colour-scope of Gallifrey's guards, emphasising that she belonged with them. As with Philip, Dinah Sheridan was a very experienced actor but not used to being encased in plastic. She found it hilarious and really enjoyed it. We talked about not having a collar, but decided people wouldn't connect her with other Time Lords. I used a way of pleating things like tree-bark to break up the texture and add weight. That stopped it looking like plain surface-gloss fabric, but it all had to go in with the collar."

The Five Doctors was Colin's last broadcast credit on *Doctor Who*. "I enjoyed working on the series to the extent that I would tell clothes-shop assistants I was doing so. I never said I didn't want to do it again, but sadly it never came up. Perhaps by being so associated with Peter Davison's Doctor, it was thought I might bring old ideas in for his successors."

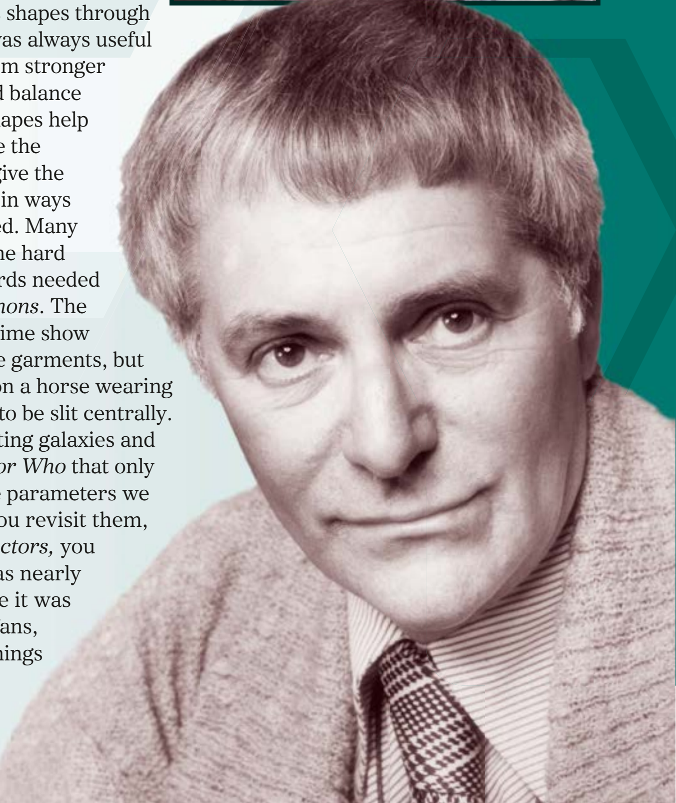
Sadly, Colin passed away in 2012. His career had already been long and varied when we chatted, 17 years before. "There's not many things I haven't enjoyed, and I'd like to pass on some secrets and tricks. I'm particularly fascinated by changing people's shapes through costume, which was always useful on *Doctor Who*. I'm stronger on proportion and balance than detail, but shapes help the actors become the characters; they give the audience insights in ways that aren't scripted. Many things I learned the hard way, like the tabards needed in *The King's Demons*. The drawings of that time show them as one-piece garments, but you couldn't get on a horse wearing those. They have to be slit centrally.

"We were creating galaxies and worlds with *Doctor Who* that only existed within the parameters we set. Then when you revisit them, as in *The Five Doctors,* you must recreate it as nearly as possible. I hope it was believable to the fans, who remember things so clearly." **DWM**



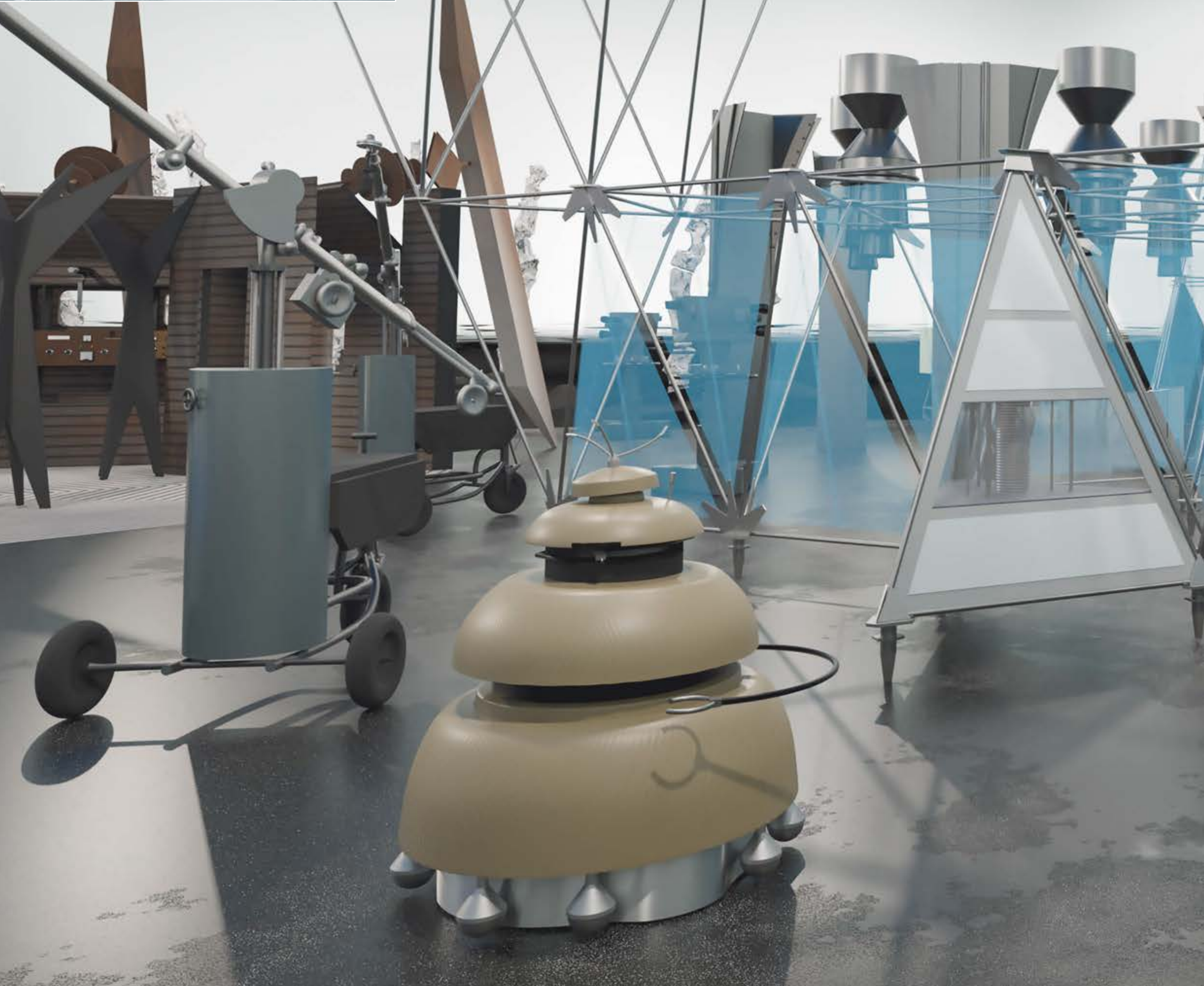


Below: Philip Latham as Lord President Borusa, and Dinah Sheridan as Chancellor Flavia in *The Five Doctors*.



Bottom: Costume designer Colin Lavers.

Rill Estate

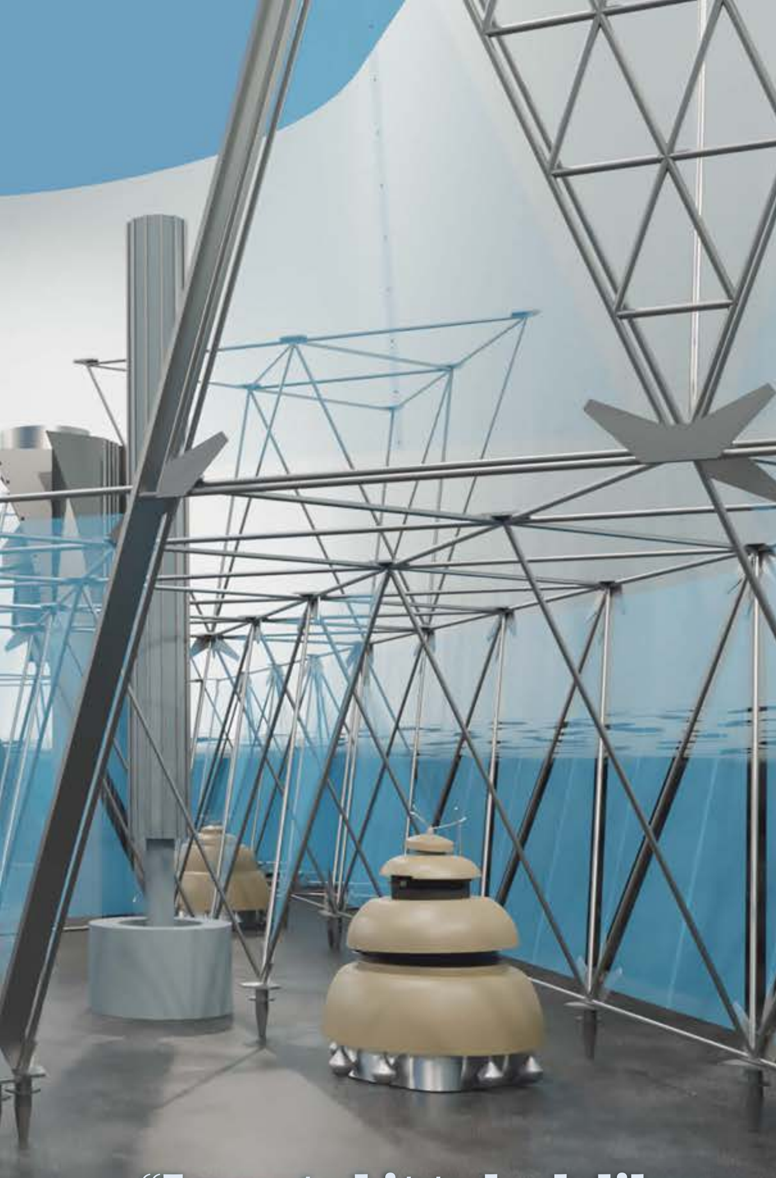


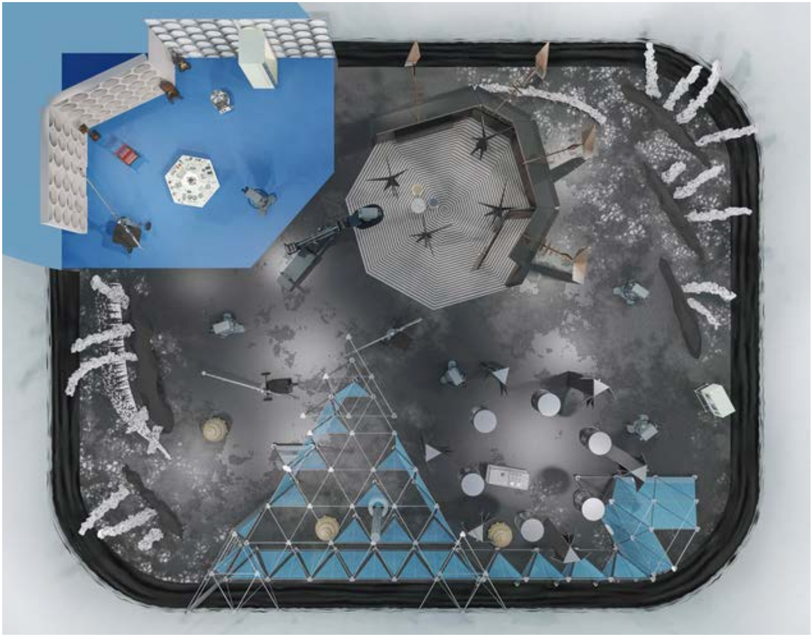
The hideous Rills set up their temporary HQ on a doomed planet in 1965's *Galaxy 4* – with their Amazonian rivals, the deadly Drahvins, crash-landed nearby. **SIMON GUERRIER** and **RHYS WILLIAMS** explore a recreation of that landscape…

CG illustrations by **RHYS WILLIAMS** and **GAVIN RYMILL**

"A space battle is about to begin in Britain – for television audiences," declared the *Daily Mirror* on 21 September 1965. In fact, the opening salvo had been fired ten days earlier, when the BBC launched a new season of *Doctor Who* with the first episode of *Galaxy 4*. ITV was now going to retaliate. As the *Mirror* explained, "the ammunition" was the American sci-fi series *Lost in Space*.

These opposing shows both involved a 'family' of space travellers (including an eccentric, unpredictable doctor, a trained astronaut and an eager young girl from the future) who land on a mysterious, desert-like planet where they encounter





Left: A computer-generated reconstruction shows Chumblies on the Rill Centre set – as seen in *Trap of Steel*, the second episode of *Galaxy 4* (1965).

Opposite page above: A publicity shot shows Maaga (Stephanie Bidmead) and her Drahvin soldiers (Susanna Carroll, Marina Martin and Lyn Ashley) with the Chumblies on the doomed planet's surface.

Opposite page below: The lead cast of the US TV series *Lost in Space* (1965-68).

Above: Our CG reconstruction of the studio for *Trap of Steel*, as seen from above.

Below: One of the telepathic, ammonia-breathing Rills.

> **"I wanted it to look like a plain planet with very little stuff on it, just this open, vast, colossal space."** RICHARD HUNT

strange aliens – and monsters. But *Lost in Space* was a bigger, slicker and more confident production, with a sizeable budget that was reportedly equivalent to £46,500 per hour-long episode. By comparison, *Galaxy 4*'s first 25-minute instalment, entitled *Four Hundred Dawns,* cost just £3,100 – exceeding its budget, and making it the most expensive of the four episodes.

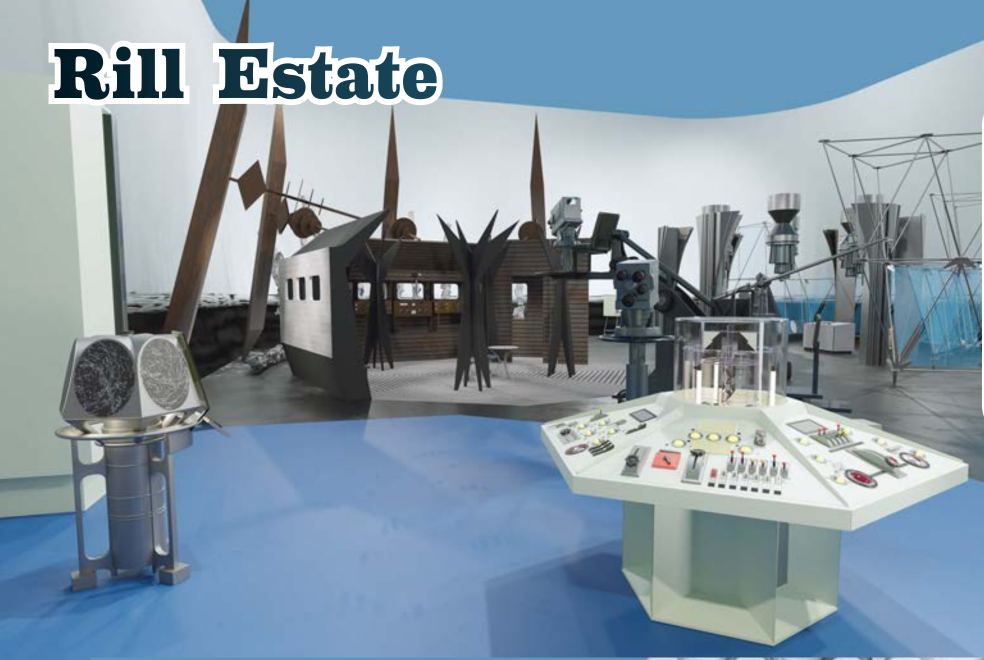
Designer Richard Hunt suggested that the story's chief failing sprang from his desire to push the limits on such modest means. "I tried to do too much [and] make it look too big," he recalled in an interview for Loose Cannon Productions (released in 2008). "I wanted it to look like a plain planet with very little stuff on it, just this open, vast, colossal [space]. And with some shots it worked. But it was too ambitious [and] looked a bit of a muddle sometimes."

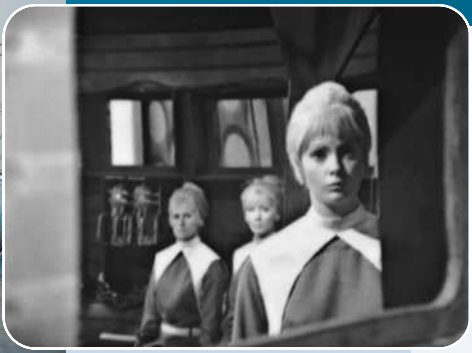
Location filming might have more effectively conveyed the scale of an alien world – just as Camber Sands had portrayed the planet Aridius in *The Chase* earlier that year. But such filming was expensive, and *Galaxy 4* was already over-budget. So Hunt had to realise his wide-open spaces within the walled confines of the studio. Pre-filming took place on Stage 3 at Ealing Studios in June 1965, after which the episodes were recorded at BBC Television Centre.

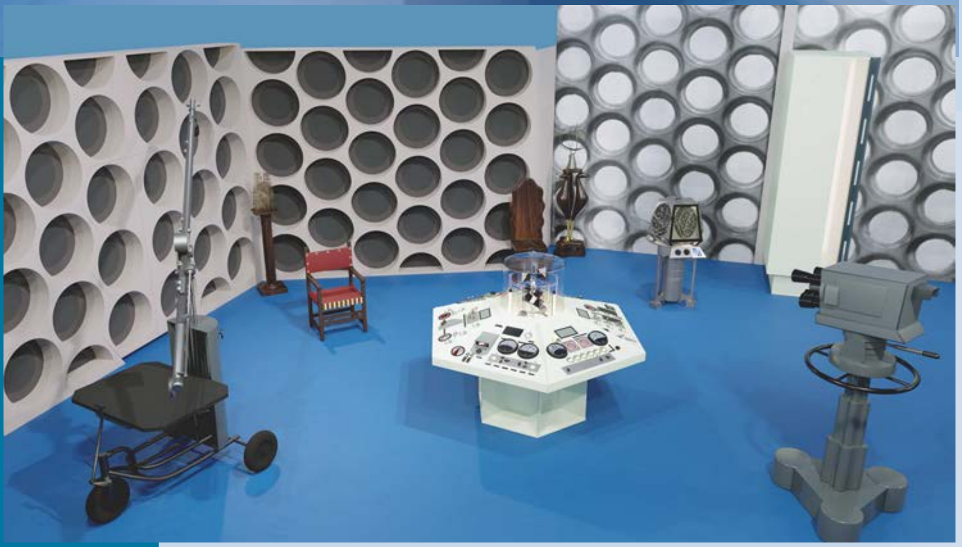
This at least was an improvement on most earlier *Doctor Who* stories. The first three episodes were recorded within the 570 square metres of Studio 4, and the final part in the equally spacious Studio 3 – a significant increase over the 338 and 404 square metres, respectively, inside Lime Grove Studio D and Riverside Studio 1, where the programme was usually recorded. The Television Centre studios were taller too, with almost twice the usable height. Not only did this allow more space for sets, but also more room in which to manoeuvre the large electronic cameras. Six of these were employed on the second episode, *Trap of Steel* – two more than the usual four. Camera 1 was mounted on a Mole-Richardson crane, used for high angles, while Camera 3 was fitted with a zoom lens.

And it wasn't just more space that was on offer; the equipment was also superior. The difference is readily illustrated by the 1964 story *The Aztecs*. Its first and fourth episodes were recorded at Lime Grove D using heavy CPS Emitron cameras dating from the mid-1950s. Its middle episodes – recorded in TC3 with the more modern EMI 203 Image Orthicons – are noticeably cleaner and crisper, as well as being rich in dynamic tracking shots.

Similar flair is evident in *Air Lock*, the third episode of *Galaxy 4*, and the only one to survive. It includes a flashback told from the perspective of an alien Rill, and a lengthy soliloquy by the Drahvin leader, spoken straight to camera. But with no existing off-screen photographs from the three lost episodes, no surviving studio floor plans and precious little production paperwork, we must drill deep to uncover the secrets of *Galaxy 4* – focusing on the second episode, *Trap of Steel*, in particular.→





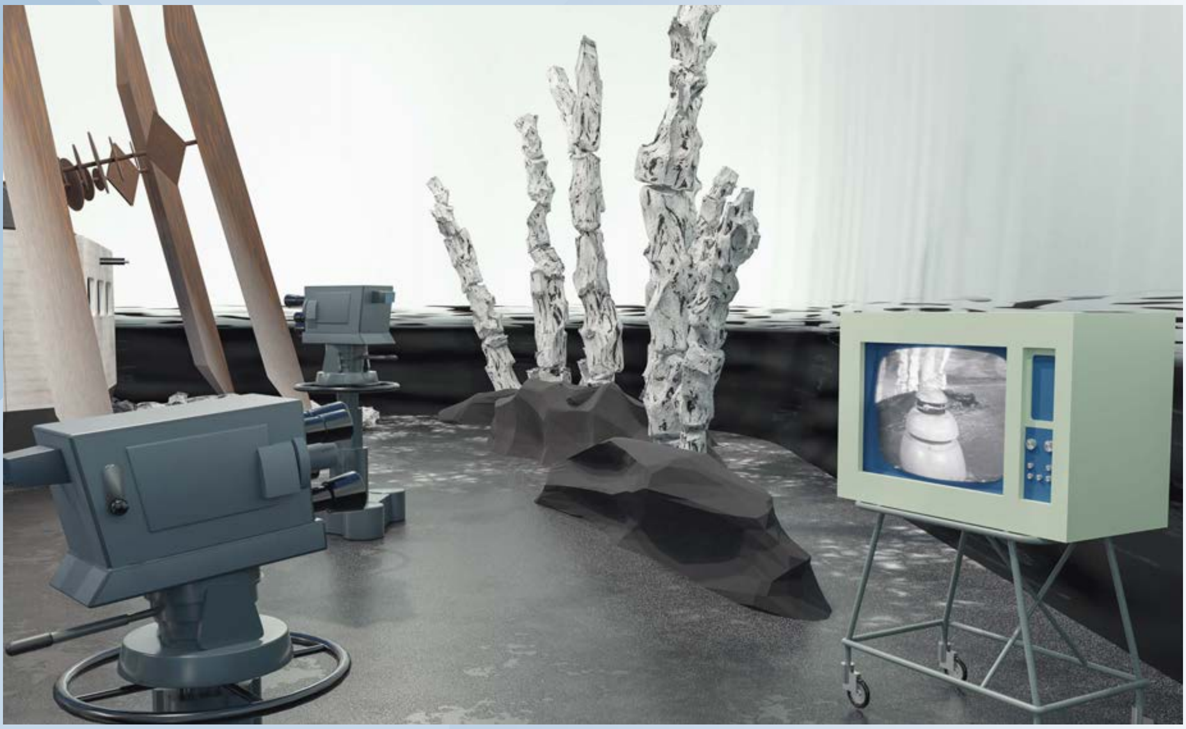


1. A Scanner in the Works

From the script alone, we can deduce that the TARDIS set featured the central console, scanner screen and astral map prop (previously seen in 1965's *The Web Planet*). Given that the initial TARDIS scenes were a re-enactment and continuation of the first episode's cliffhanger, it's logical to assume that the same layout was used. We can therefore use photographs and surviving clips from *Four Hundred Dawns* to aid our recreation.

In these clips, a TARDIS wall – with its distinctive photographic blow-up roundels – can be seen through the rear windows of the Drahvin spaceship, indicating that the two sets were adjacent in studio. One of the freestanding light boxes is also visible, suggesting that this area extended from the main roundel wall perpendicular to the doors, consistent with the standard interior arrangement.

This raises the problem of where to place the scanner, as its usual position would occupy the space taken by the Drahvin ship. The answer lies in careful staging, creating the *illusion* that the scanner was present as part of the set. Scripted directions suggest taking the actors' "eyeline" to the scanner, "staring up to where we know [it] is situated". A recording break followed the initial TARDIS scenes in *Four Hundred Dawns*, allowing the crew to "fly out scanner screen" – from which we infer that the scanner (wherever it was sited) would have obstructed later scenes if not removed. We think the scanner was likely placed on a standard monitor trolley, away from the TARDIS set, to avoid crowding cameras, and that this arrangement was repeated in *Trap of Steel*.

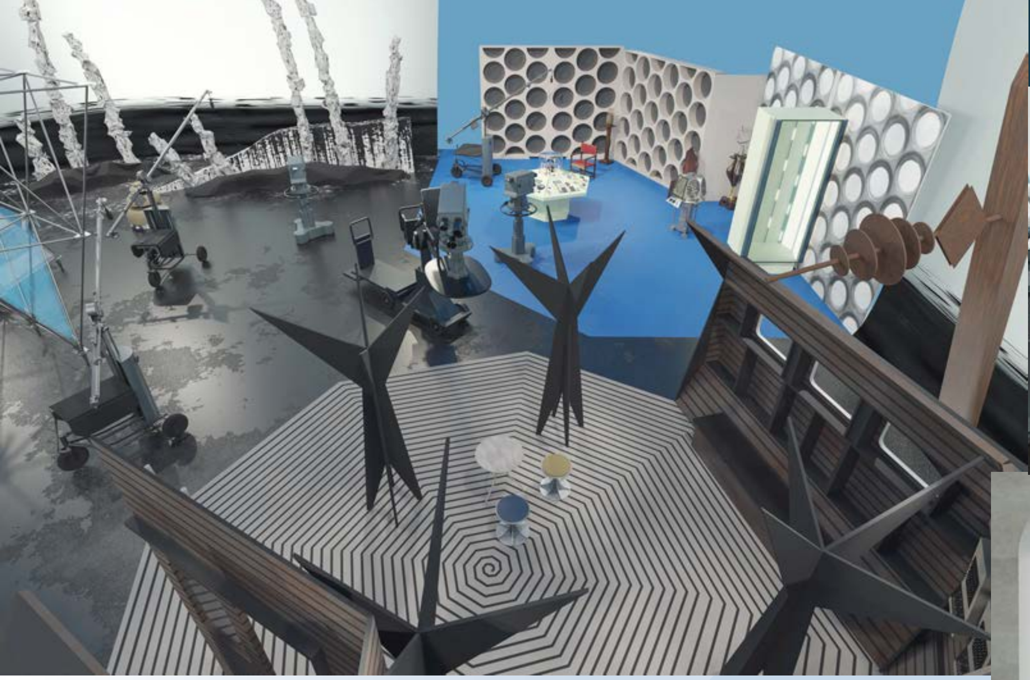


Top left: The TARDIS interior, with the Drahvin spaceship and Rill Centre sets behind. The astral map prop is on the left.

Top right inset: The TARDIS' light box, and a roundel wall, can be glimpsed through the window of the Drahvin spaceship in the surviving clip from the first episode, *Four Hundred Dawns*.

Above: The TARDIS interior, with a boom mic on the left and a camera on the right.

Right: The TARDIS scanner sat on a monitor trolley on the planetary surface set.



> **The spaceship squats upon the landscape, resembling a giant, grotesque spider.**

2. Eight Legs Are Better Than Four

There's no description of the Drahvins' spaceship in the camera scripts, but Steven (Peter Purves) calls it "strange" and "old-fashioned", while the Doctor (William Hartnell) thinks it's constructed of a "very common metal", so that it's "tough but it's not impregnable."

The spaceship as designed – eight-sided, with a spiky landing leg arching from each wall – squats upon the landscape, resembling a giant, grotesque spider. There's even a web at its centre, an octagonal spiral painted onto the studio floor. Painted detail suggests charring or damage to the exterior, and the interior is a dark, dirty and cluttered mess of equipment. Richard Hunt recalled that he and costume supervisor Daphne Dare had either not been in contact, or were just not on the same wavelength when it came to realising the Drahvins' culture. Dare, he said, "produced twee gold and silver women, and my sets were all working things. They just didn't match at all."

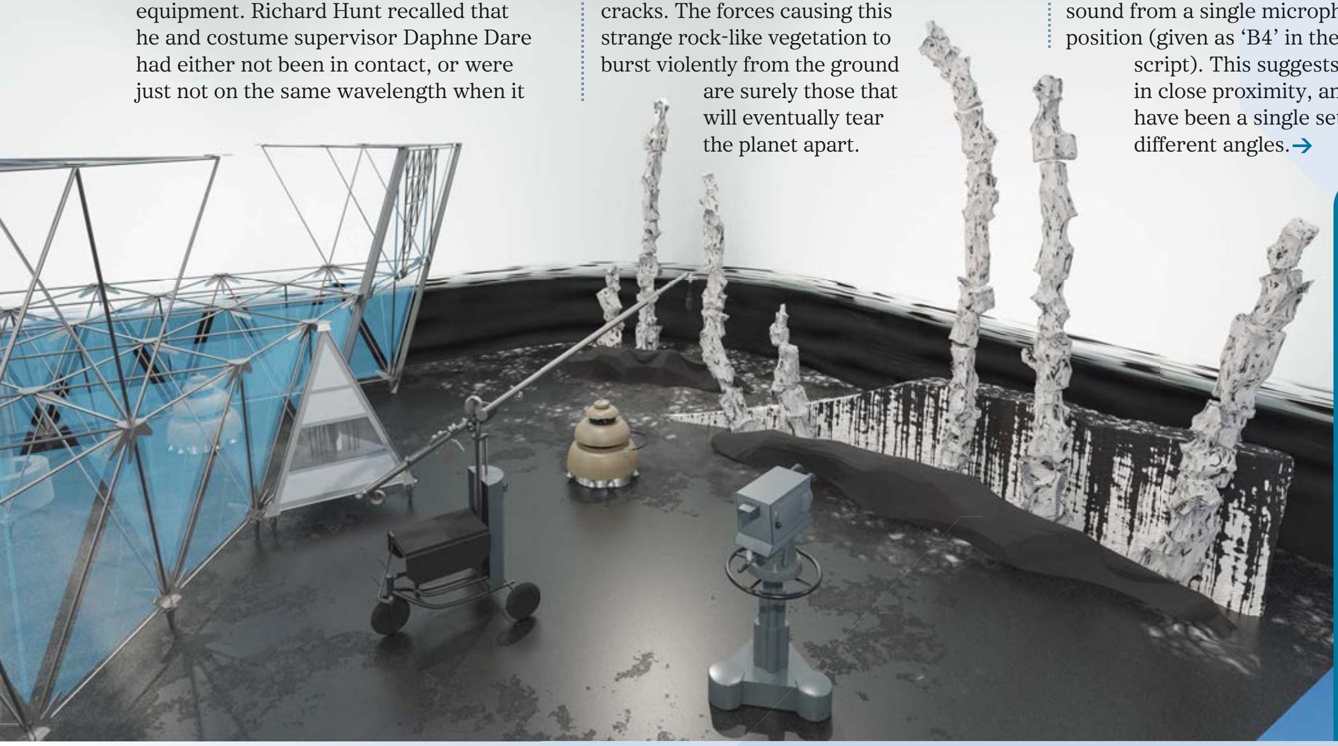
The interior and exterior were a single connected set, with only four of the implied eight walls actually built. Control panels were hired from stock, and the cushioned silver stools had been made for *The Sensorites* (1964). In the first episode, the air lock is noticeably lacking details present in episode three (such as pipes and wiring), suggesting that attention was only given to its decoration when it featured prominently on screen.

3. Asphalt Jungle

As scripted, the planetary surface is "covered with a black, asphalt tarmac" – with "trees and plant life" springing abundantly from cracks. The forces causing this strange rock-like vegetation to burst violently from the ground are surely those that will eventually tear the planet apart.

The background cyclorama seems to comprise two elements: a plain, pale-toned backcloth, set behind a painted landscape horizon on stiffer material such as card. The pale, segmented "trees" were likely constructed from carved blocks of Jablite, an expanded polystyrene insulation material developed by Bruno Jablonsky's Jablo Plastics Industries Ltd. Richard Hunt re-used the trees in his design for the Kembel jungle in *Mission to the Unknown*, the one-off 'Doctorless' episode recorded as part of *Galaxy 4*'s production block.

Three distinct exteriors – the ledge where the Doctor and Vicki (Maureen O'Brien) observe the Rills' robot servants, known as 'Chumblies'; the point from which they see the Rill Centre; and the entrance to the centre itself — all share sound from a single microphone boom position (given as 'B4' in the camera script). This suggests they were all in close proximity, and may even have been a single set shot from different angles.→



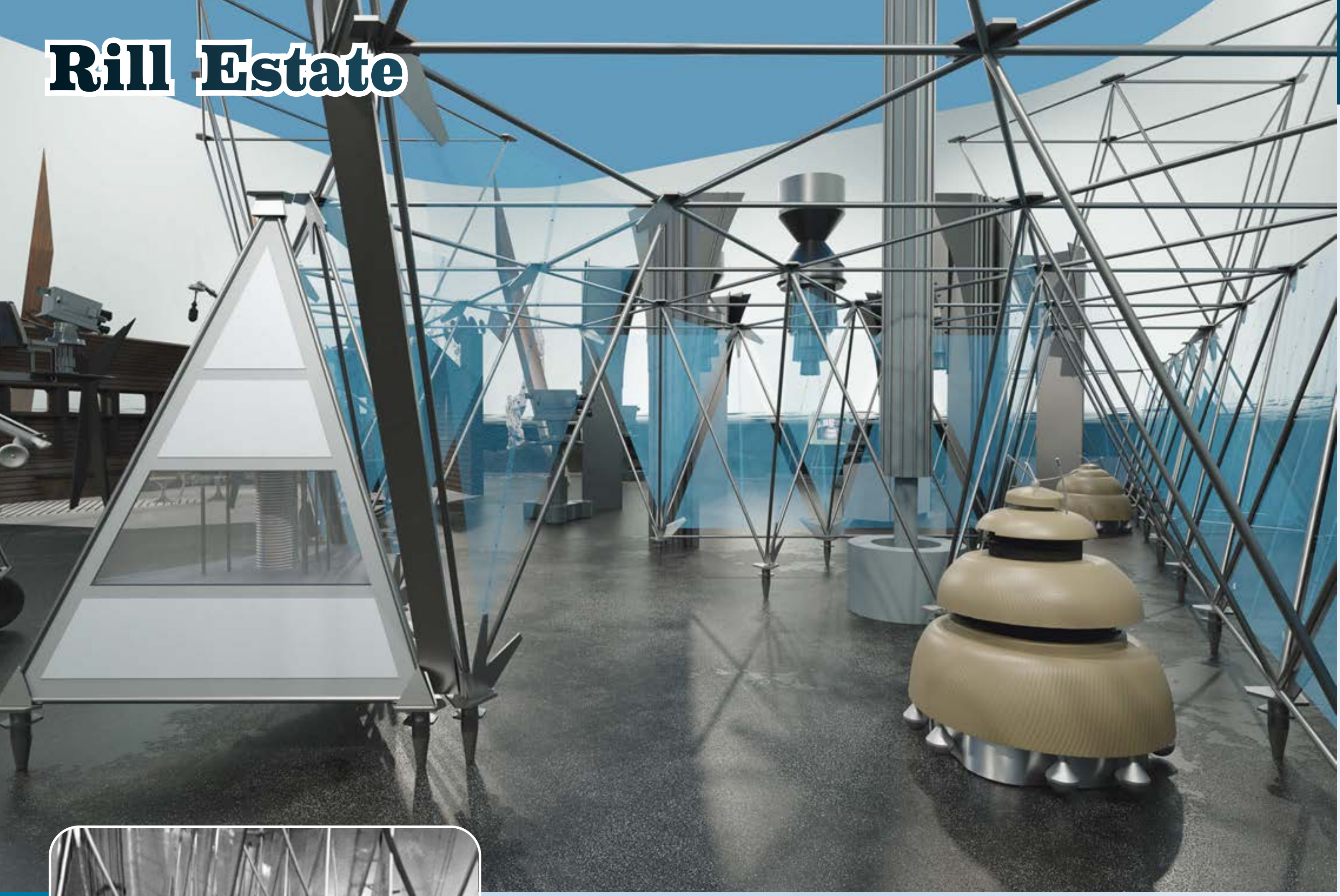
Top left: A high-angle view of the Drahvin ship interior, showing the octagonal spiral floor pattern.

Top right: A camera mounted on a Mole-Richardson crane hovers above the Drahvin ship set.

Above right: A view through one of the outside windows of the Drahvin ship shows part of its interior and, on the right, the Rill Centre.

Left: Sets sharing a single microphone boom – the entrance to the Rill Centre (left), and sections of the planetary landscape (centre and right).

Rill Estate



4. Rill Met by Moonlight

The proposed design of the "Rill Centre" differed significantly from what was eventually seen on screen, initially in a pre-filmed model shot. Stage directions described a shape "built of quarried rock" and resembling a "pillbox" – ie, the fortified concrete structures, usually hexagonal, that were used as guard posts during the First and Second World Wars.

Entrance passageways were to lead further into the centre – with Vicki describing one as a "Chumbley sort of shape". Another was implied to be frighteningly large, presumably built for the huge, warthog-like Rills. On one side of the centre grew "a vast black sphere" – the Rills' spaceship. The full-size set was to include the point at which this black structure met the rocky pillbox.

Richard Hunt opted instead for a simple, elegant geometric framework, a deliberately temporary-looking structure built to surround the spaceship – of which all we see on the full-size set are six overhead rocket thrusters and polished metal landing legs. The latter are adorned with pipes and valves, routing the flow of the Rills' vital "ammoniac gas". These are likely what the Doctor examined before declaring, "You can't scratch the metal... wonderful stuff for a spaceship" (in contrast to the metal used by the Drahvins).

Separate paths for Chumblies and Rills were incorporated into the triangular lattice structure, but the open nature of the set doesn't make this readily obvious. The rippled transparent screens also helped to obscure an unwanted guest on the set of *Air Lock*: during the opening scenes, a stepladder sat unnoticed between the structure and cyclorama, before it was removed midway through recording.

Elsewhere, the set featured a bore-hole and drill rig, a stock control desk and a large pyramidal "tent", where a single Rill was seen to observe the intruders at the episode's climax. Careful scrutiny of *Air Lock* reveals that the Rill was, at least, a fully sculpted head, operated from behind by a puppeteer.

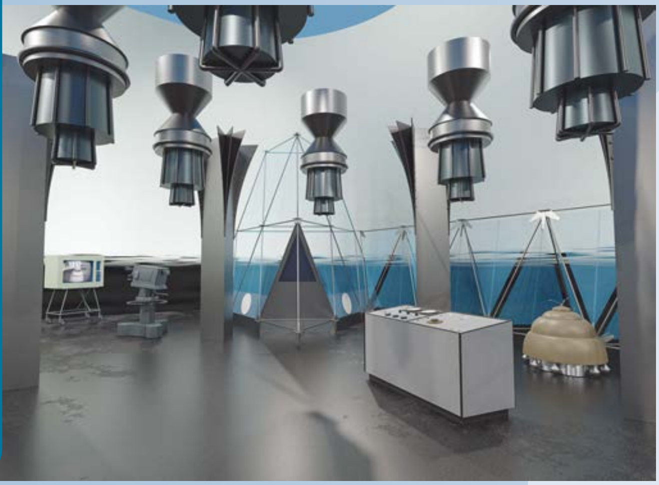
The closer we look, the more the ambition involved in bringing *Galaxy 4* to the screen becomes apparent – despite the shortcomings laid bare by the recovery of *Air Lock* in 2011. **DWM**

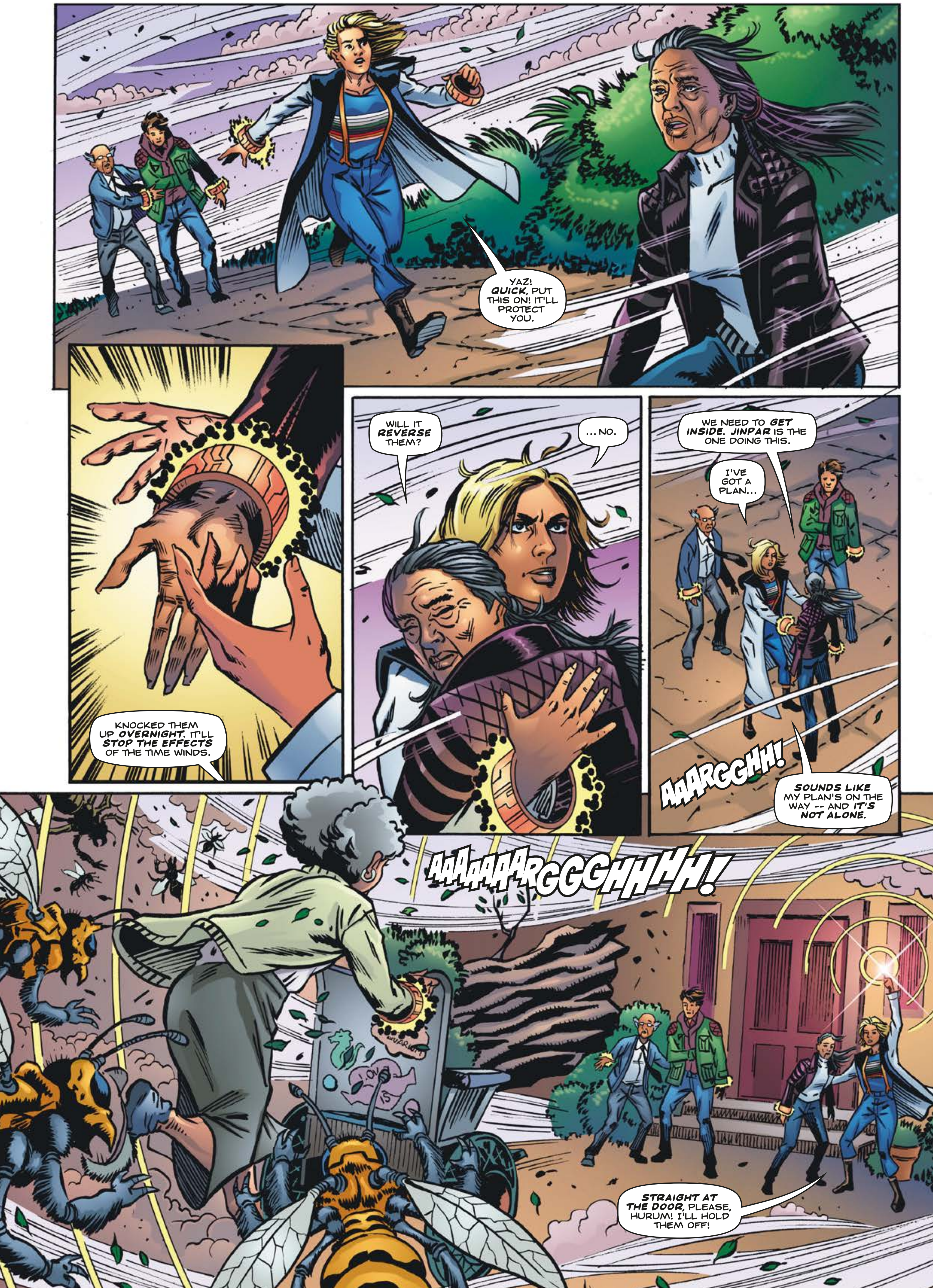
Top: The Rill Centre entrance, showing the air conversion machine (far left), a large corridor for Rills (centre left), the drill rig (centre right) and a Chumbley-shaped corridor (right).

Above: The Doctor (William Hartnell) in the Rill Centre in the third episode, *Air Lock*. A step ladder is visible behind the set on the right.

Right: The inner section of the Rill Centre, showing the TARDIS scanner (left), the pyramidal 'tent' containing a Rill (centre), and the 'sleeping' Chumbley (right). The six rocket thrusters of the Rill spaceship hang overhead.

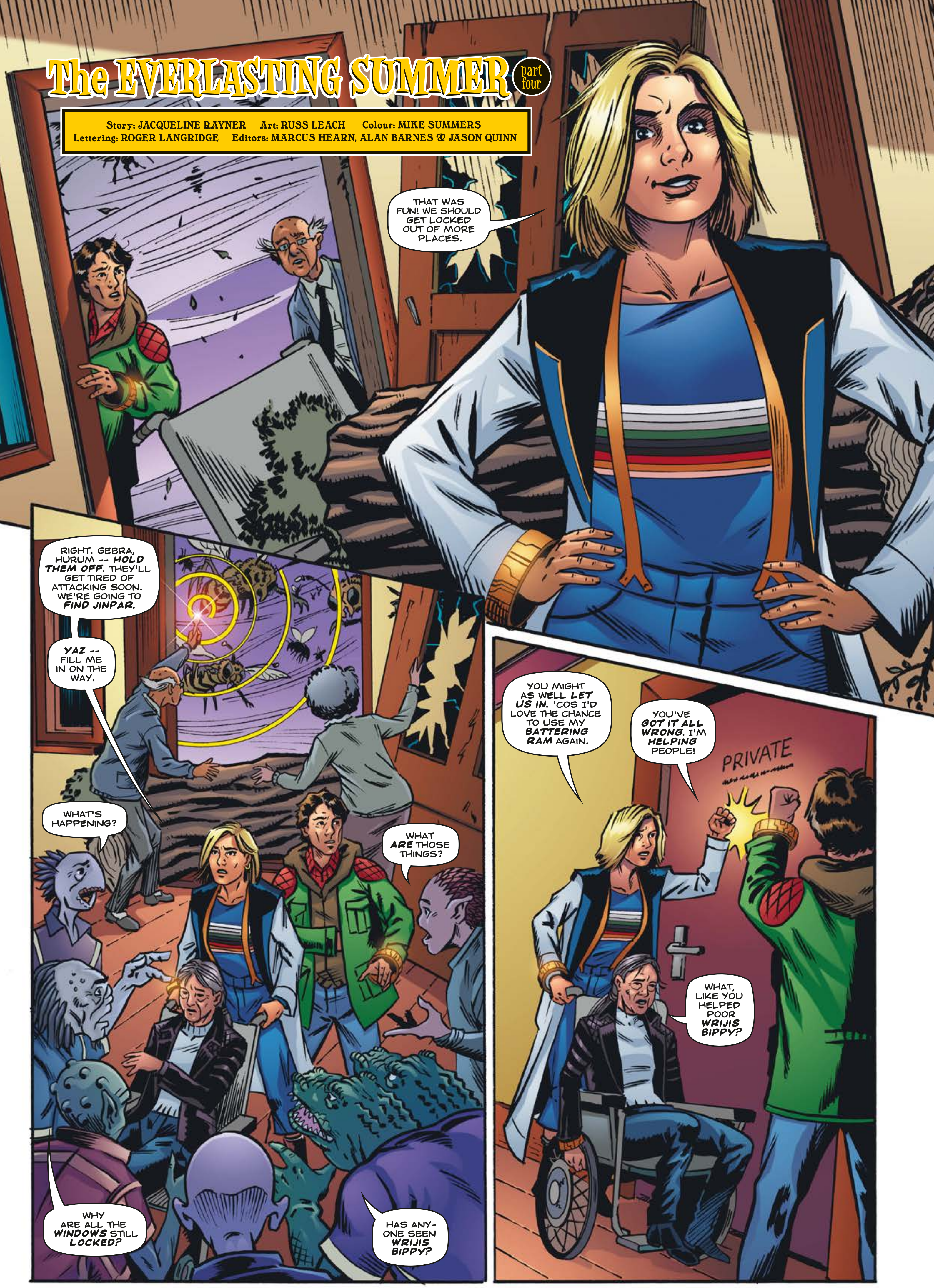
Far right: Another view of the Rill Centre, showing the six legs of the Rill spaceship – some with pipes and valves attached.

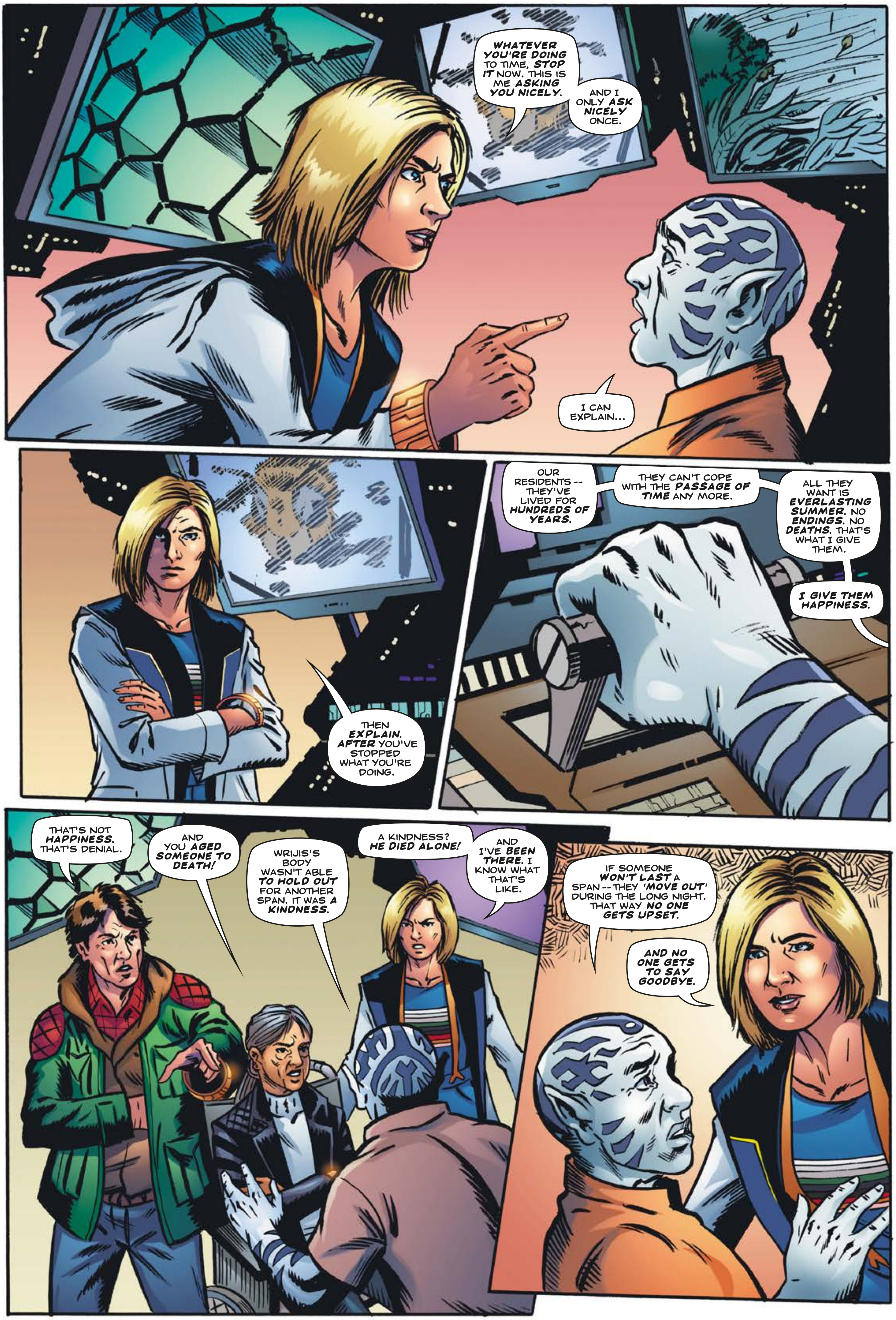


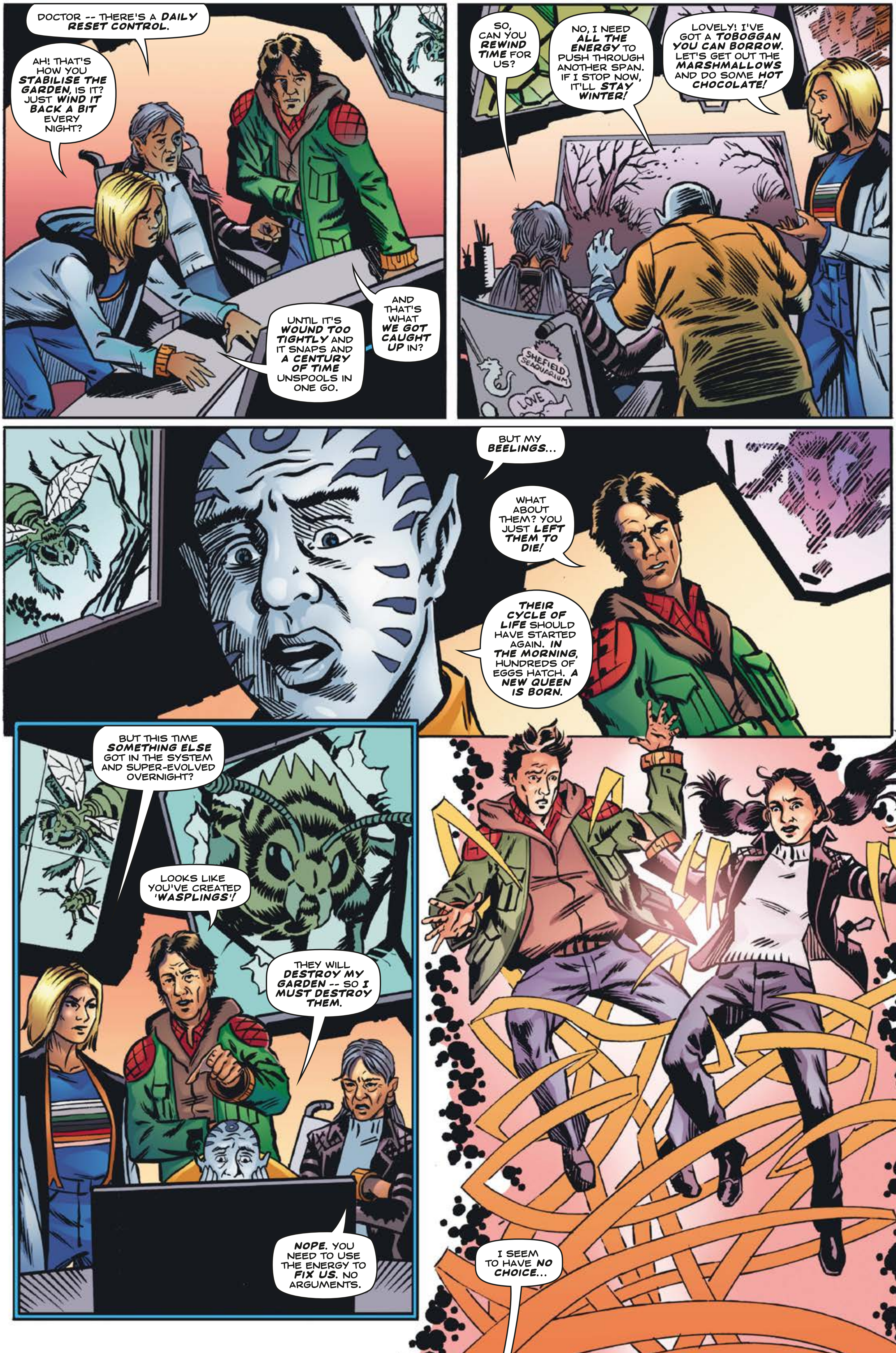

YAZ! QUICK, PUT THIS ON! IT'LL PROTECT YOU.
KNOCKED THEM UP OVERNIGHT. IT'LL STOP THE EFFECTS OF THE TIME WINDS.
WILL IT REVERSE THEM?
...NO.
WE NEED TO GET INSIDE. JINPAR IS THE ONE DOING THIS.
I'VE GOT A PLAN...
AAARGGHH!
SOUNDS LIKE MY PLAN'S ON THE WAY -- AND IT'S NOT ALONE.
AAAAAAARGGGHHHH!
STRAIGHT AT THE DOOR, PLEASE, HURUM! I'LL HOLD THEM OFF!

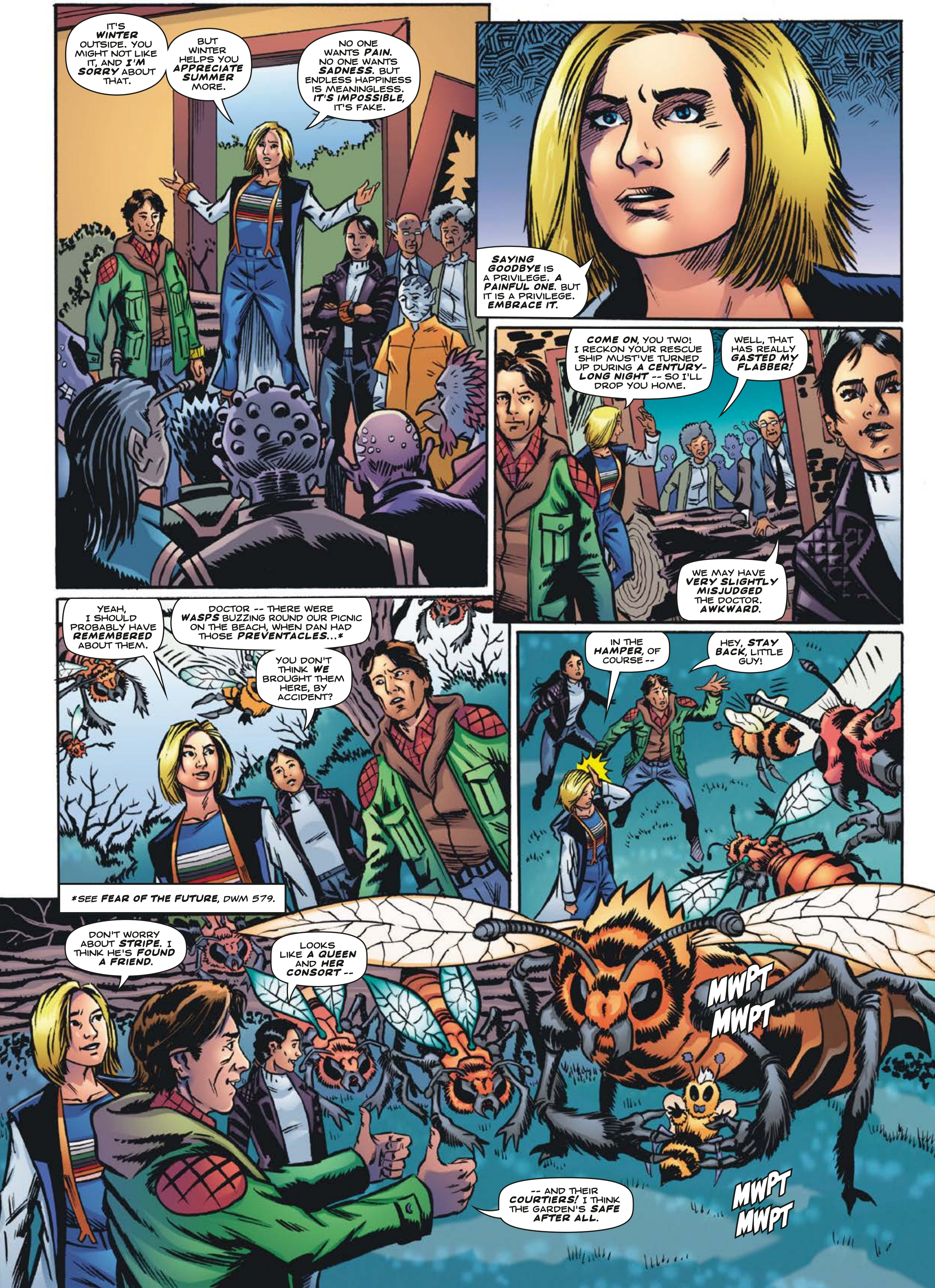
The EVERLASTING SUMMER part four

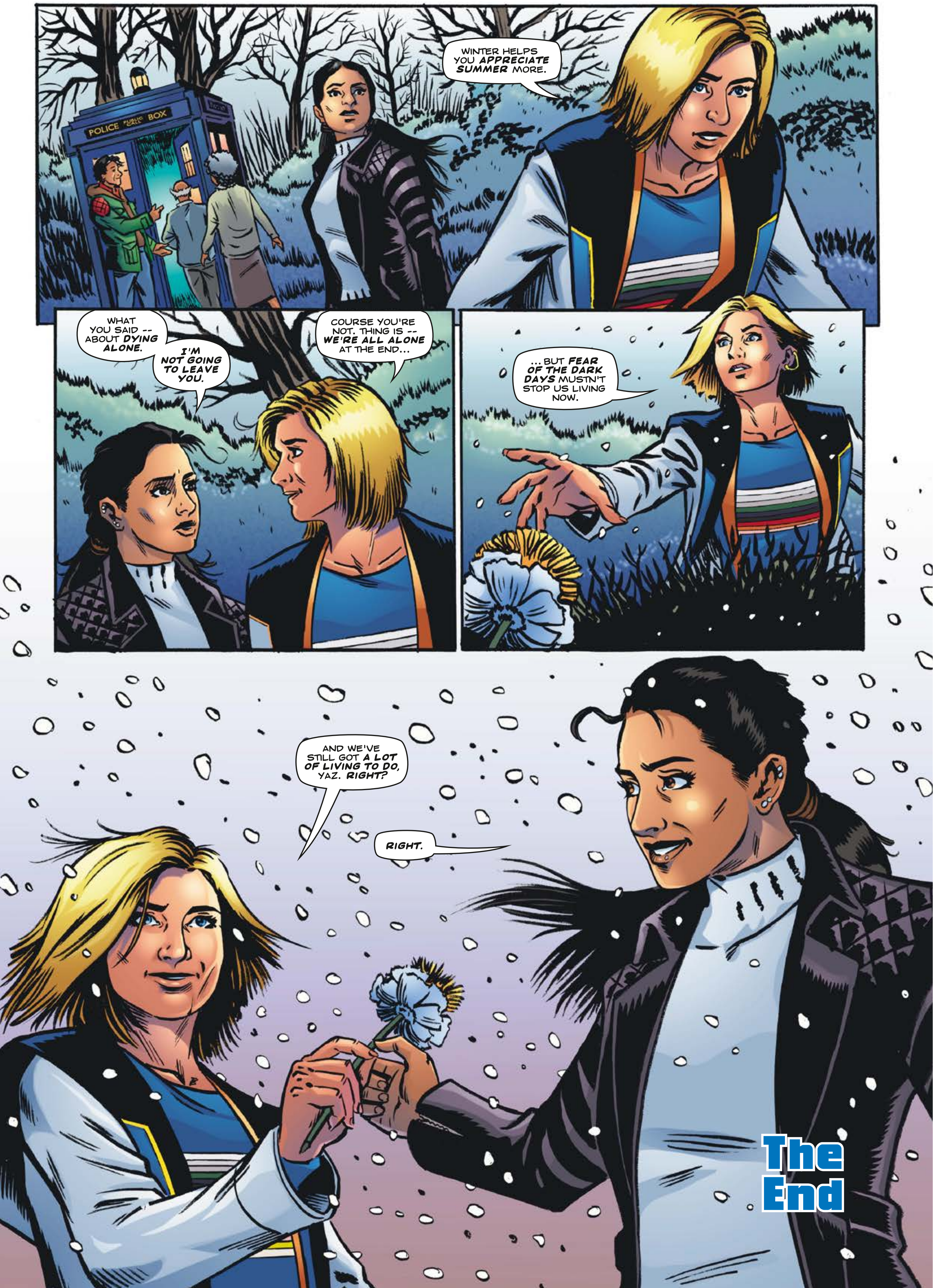
Story: JACQUELINE RAYNER Art: RUSS LEACH Colour: MIKE SUMMERS
Lettering: ROGER LANGRIDGE Editors: MARCUS HEARN, ALAN BARNES & JASON QUINN


THAT WAS FUN! WE SHOULD GET LOCKED OUT OF MORE PLACES.
RIGHT. GEBRA, HURUM -- **HOLD THEM OFF**. THEY'LL GET TIRED OF ATTACKING SOON. WE'RE GOING TO **FIND JINPAR.**
YAZ -- FILL ME IN ON THE WAY.
WHAT'S HAPPENING?
WHAT **ARE** THOSE THINGS?
WHY ARE ALL THE **WINDOWS** STILL **LOCKED?**
HAS ANYONE SEEN **WRIJIS BIPPY?**
YOU MIGHT AS WELL **LET US IN.** 'COS I'D LOVE THE CHANCE TO USE MY **BATTERING RAM** AGAIN.
YOU'VE **GOT IT ALL WRONG.** I'M **HELPING** PEOPLE!
PRIVATE
WHAT, LIKE YOU HELPED POOR **WRIJIS BIPPY?**


WHATEVER YOU'RE DOING TO TIME, STOP IT NOW. THIS IS ME ASKING YOU NICELY.
AND I ONLY ASK NICELY ONCE.
I CAN EXPLAIN...
THEN EXPLAIN. AFTER YOU'VE STOPPED WHAT YOU'RE DOING.
OUR RESIDENTS -- THEY'VE LIVED FOR HUNDREDS OF YEARS.
THEY CAN'T COPE WITH THE PASSAGE OF TIME ANY MORE.
ALL THEY WANT IS EVERLASTING SUMMER. NO ENDINGS. NO DEATHS. THAT'S WHAT I GIVE THEM.
I GIVE THEM HAPPINESS.
THAT'S NOT HAPPINESS. THAT'S DENIAL.
AND YOU AGED SOMEONE TO DEATH!
WRIJIS'S BODY WASN'T ABLE TO HOLD OUT FOR ANOTHER SPAN. IT WAS A KINDNESS.
A KINDNESS? HE DIED ALONE!
AND I'VE BEEN THERE. I KNOW WHAT THAT'S LIKE.
IF SOMEONE WON'T LAST A SPAN -- THEY 'MOVE OUT' DURING THE LONG NIGHT. THAT WAY NO ONE GETS UPSET.
AND NO ONE GETS TO SAY GOODBYE.


DOCTOR -- THERE'S A DAILY RESET CONTROL.
AH! THAT'S HOW YOU STABILISE THE GARDEN, IS IT? JUST WIND IT BACK A BIT EVERY NIGHT?
AND THAT'S WHAT WE GOT CAUGHT UP IN?
UNTIL IT'S WOUND TOO TIGHTLY AND IT SNAPS AND A CENTURY OF TIME UNSPOOLS IN ONE GO.
SO, CAN YOU REWIND TIME FOR US?
NO, I NEED ALL THE ENERGY TO PUSH THROUGH ANOTHER SPAN. IF I STOP NOW, IT'LL STAY WINTER!
LOVELY! I'VE GOT A TOBOGGAN YOU CAN BORROW. LET'S GET OUT THE MARSHMALLOWS AND DO SOME HOT CHOCOLATE!
SHEFIELD SEAQUARIUM
LOVE
BUT MY BEELINGS...
WHAT ABOUT THEM? YOU JUST LEFT THEM TO DIE!
THEIR CYCLE OF LIFE SHOULD HAVE STARTED AGAIN. IN THE MORNING, HUNDREDS OF EGGS HATCH. A NEW QUEEN IS BORN.
BUT THIS TIME SOMETHING ELSE GOT IN THE SYSTEM AND SUPER-EVOLVED OVERNIGHT?
LOOKS LIKE YOU'VE CREATED 'WASPLINGS'!
THEY WILL DESTROY MY GARDEN -- SO I MUST DESTROY THEM.
NOPE. YOU NEED TO USE THE ENERGY TO FIX US. NO ARGUMENTS.
I SEEM TO HAVE NO CHOICE...


IT'S **WINTER** OUTSIDE. YOU MIGHT NOT LIKE IT, AND **I'M SORRY** ABOUT THAT.
BUT WINTER HELPS YOU **APPRECIATE SUMMER** MORE.
NO ONE WANTS **PAIN**. NO ONE WANTS **SADNESS**. BUT ENDLESS HAPPINESS IS MEANINGLESS. **IT'S IMPOSSIBLE,** IT'S FAKE.
SAYING GOODBYE IS A PRIVILEGE. **A PAINFUL ONE.** BUT IT IS A PRIVILEGE. **EMBRACE IT.**
COME ON, YOU TWO! I RECKON YOUR RESCUE SHIP MUST'VE TURNED UP DURING **A CENTURY-LONG NIGHT** -- SO I'LL DROP YOU HOME.
WELL, THAT HAS REALLY **GASTED MY FLABBER!**
WE MAY HAVE **VERY SLIGHTLY MISJUDGED** THE DOCTOR. **AWKWARD.**
YEAH, I SHOULD PROBABLY HAVE **REMEMBERED** ABOUT THEM.
DOCTOR -- THERE WERE **WASPS** BUZZING ROUND OUR PICNIC ON THE BEACH, WHEN DAN HAD THOSE **PREVENTACLES**...*
YOU DON'T THINK **WE** BROUGHT THEM HERE, BY ACCIDENT?
*SEE **FEAR OF THE FUTURE**, DWM 579.
IN THE **HAMPER**, OF COURSE --
HEY, **STAY BACK**, LITTLE GUY!
DON'T WORRY ABOUT **STRIPE**. I THINK HE'S **FOUND A FRIEND**.
LOOKS LIKE **A QUEEN** AND **HER CONSORT** --
MWPT MWPT
MWPT MWPT
-- AND THEIR **COURTIERS!** I THINK THE GARDEN'S **SAFE AFTER ALL**.


POLICE PUBLIC CALL BOX
WINTER HELPS YOU APPRECIATE SUMMER MORE.
WHAT YOU SAID -- ABOUT DYING ALONE.
I'M NOT GOING TO LEAVE YOU.
COURSE YOU'RE NOT. THING IS -- WE'RE ALL ALONE AT THE END...
... BUT FEAR OF THE DARK DAYS MUSTN'T STOP US LIVING NOW.
AND WE'VE STILL GOT A LOT OF LIVING TO DO, YAZ. RIGHT?
RIGHT.
The End

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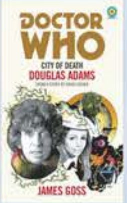
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The Fact of Fiction

Revealing the secrets of the Doctor's adventures – scene by scene.

Journey to the Centre of the TARDIS

History repeats for ALAN BARNES as he navigates the labyrinthine byways of the Doctor's ship… again!

Last issue, *The Fact of Fiction* trained its gimlet eye on the final two episodes of *The Invasion of Time* (1978) – a TARDIS-set chase recorded mostly inside a largely derelict Victorian school-turned-hospital. This issue, its laser sight turns to *The Invasion of Time*'s direct descendant – because *Journey to the Centre of the TARDIS* was (literally) designed as a repudiation. At the press launch for the 2013 season, showrunner Steven Moffat attested to the disappointment of his teenage self, watching the Sontarans stomping up and down mundane brick-walled corridors: "I thought that day, 'Some day! Somehow, I will do what I can to get into television and do that properly!'"

FAST RETURN

Perhaps, though, it had already been done properly. Because, despite incorporating quite a few direct allusions to those 1978 episodes (as we'll discover), *Journey to the Centre of the TARDIS* arguably more resembles a far earlier adventure. Specifically, 1964's two-part filler *Inside the Spaceship* – in which, in response to a fault, the TARDIS' interior dimensions turned suddenly hostile… and the whole thing was reset by releasing the stuck spring of the 'fast return switch', the original 'Big Friendly Button'.

There's a plodding perspective that such plot reset devices are some kind of cheat, when in fact they exist to enable us to take short trips to places we don't usually go – including the multi-levelled library where companion Clara learns something very secret, which she won't remember after the reset. In *Inside the Spaceship*, however, the TARDIS travellers simply chose to overlook how they'd variously turned to drugging their companions, or trying to strangle them, or menacing them with scissors. "Well now, we can all start again, eh?" chirped William Hartnell's Doctor at the end. In that sense, *Journey to the Centre of the TARDIS* seems rather more credible.

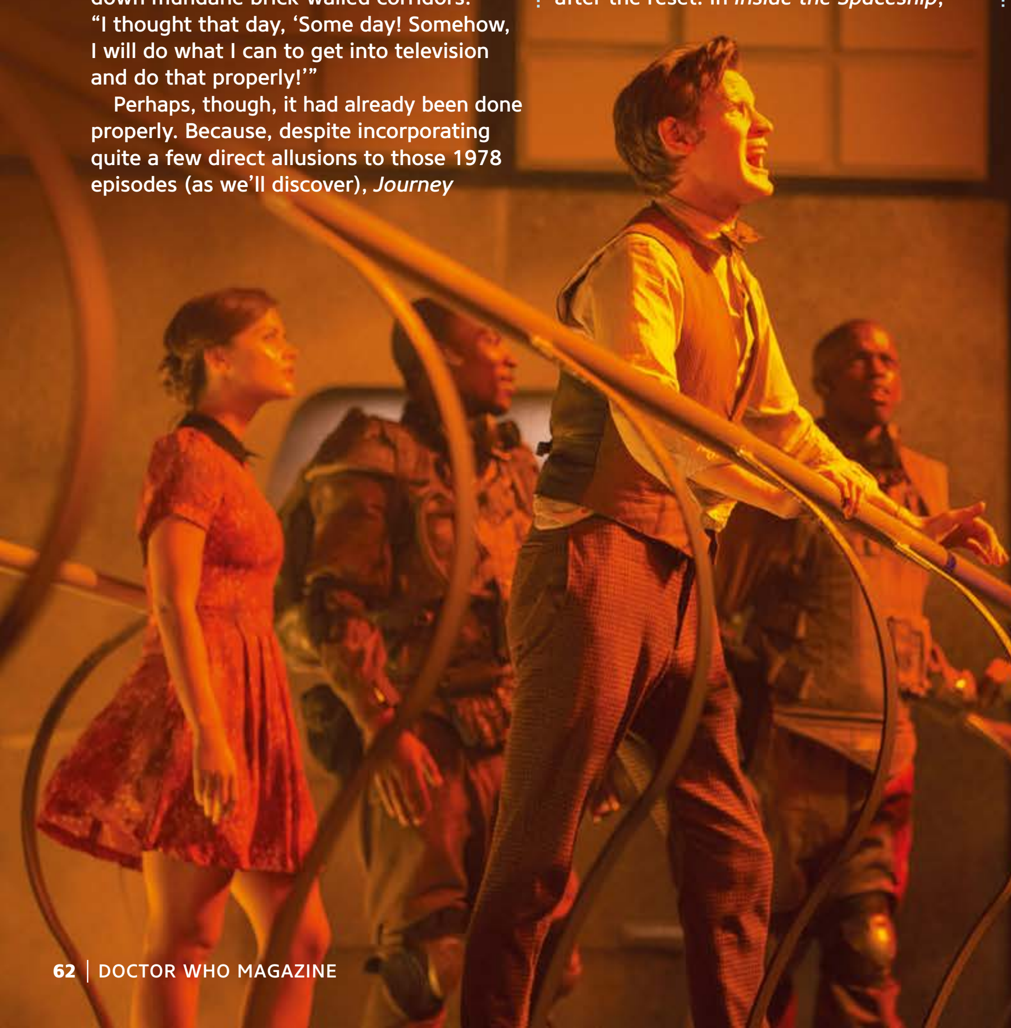
FIRST BROADCAST: 27 April 2013

The Van Baalen Bros tow salvage through space.

00m 24s A painting of a green-skinned bikini-wearer is the 'Alien of the Month' glimpsed on a poster beside the sleeping Bros' bunks (scripted as "a 'sexy alien' calendar with the days crossed off"). The creature might just be a particularly immodest Draconian, from *Frontier in Space* (1973) – but to *The Fact of Fiction*'s eyes, it looks rather more like an Orion slave girl, as notably incarnated by Vina (Susan Oliver) in the original *Star Trek* pilot, *The Cage* (reworked into *The Menagerie*, 1966).

An android nicknamed 'Tricky' (Jahvel Hall) – from 'electric-y', according to the script – is polishing machine parts. In a recorded-but-cut shot, Tricky kissed one of the newly cleaned items, calling it "My brother now".

01m 21s In the TARDIS, the Doctor (Matt Smith) is encouraging Clara (Jenna-Louise Coleman) to "get along" with his ship. We presume he remains unaware that recently, in his absence, Clara has twice called the TARDIS a "cow" (towards the end of the previous episode – *Hide*, 2013).



Above left inset: The TARDIS' fast return switch, as seen in the 1964 story *Inside the Spaceship* (aka *The Edge of Destruction*).

Left: Clara (Jenna-Louise Coleman), Gregor Van Baalen (Ashley Walters), the Doctor (Matt Smith) and Tricky (Jahvel Hall) gaze up at the broiling Eye of Harmony.

"Take the wheel. Not the wheel," the Doctor tells Clara, correcting himself in a call back to a moment in writer Steve Thompson's *The Curse of the Black Spot* – when the old-time mariner Captain Avery (Hugh Bonneville) had called the TARDIS' atom accelerator, used to steer the Doctor's ship, the "wheel".

To put the TARDIS into basic mode, the Doctor turns a key labelled 'SMITHS' – or should that read 'Smith's'?

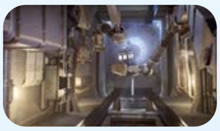
01m 52s Back in the Bros' ship, Bram van Baalen (Mark Oliver) is forking a tray of rations – previously seen to be opened in shots dropped in post-production. Woken after being alerted to incoming salvage, Bram had fetched two boxes of food, like TV dinners, for himself and Tricky – one labelled 'HUMAN RATIONS', the other labelled 'SYNTHETIC RATIONS'. When they were opened, Bram's human tray was seen to contain "a big mound of edible sludge" – but Tricky's android portion was "far more meagre – barely a spoonful of food."

With the ship's systems having detected the TARDIS, senior brother Gregor (Ashley Walters) orders the others to suit up: "There's something tasty in the magno-field." In the very first draft (dated Friday 22 June 2012), Tricky was the wholly human youngest brother, named 'Sander' – and it was the facially scarred Gregor who was part-metal: "missing fingers and earlobes and nose... all of them replaced by scrap metal parts".

Gregor activates the magno-grab's grenade-like remote-control device to the sound of *Fire Woman* by Goth rockers The Cult, which peaked at number 15 in the UK charts in April 1989. Earlier drafts had had the crew listening to very different pieces: in the first draft, the frenzied violin-scraping of Vivaldi's *Concerto for Strings in G Major* (circa 1720-30); in the second (dated Monday 9 July), the country and western twang of John Denver's *Take Me Home, Country Roads* (1971).

The TARDIS is unshielded when it's caught in the light of the magno-grab – which kills the ship's power and causes a screen to crack. In the readthrough script, a glass light on the console shattered next: "Then another. Then another. Then another. All exploding in a row. Little volcanoes of glass."

03m 22s After the Doctor confirms that there isn't a "big friendly button" he can press to fix the problem, Clara sees the magno-grab remote roll across the floor... but it burns her palm when she picks it up. In earlier drafts, Clara saw a message burned into the control room floor – at one stage: "YOU'RE DEAD. DO SOMETHING."



04m 02s The CG shot of the TARDIS being taken through the infrastructure of the Bros' ship, gripped by mechanical pincers, was a significant alteration from the script, which described how "The HORNET has seized the TARDIS in its jaws – shovelling it into its gaping metal mouth. Camera pulls back and we see the TARDIS sucked into the scoop." Then, with the salvage crew watching on through a porthole: "The metal jaws close slowly behind the TARDIS." So the next scene, in which the crew attempted to crack open the TARDIS with tools, was set inside the *Hornet*'s scoop – not on the floor of some inner deck, as on screen. This late change appears to have had some significant consequences for the choreography of the action...

Right: Clara finds sinister scratches in a TARDIS corridor.

As written, the TARDIS was simply "lying on its side amongst the debris" – not propped up on a heap of cables at a close to 45-degree angle (as seen on screen). Then, after Bram pointed out the presumed broken fuel line, he added: "That dirty-vapour's gonna eat through everything." Which was what prompted Gregor to say that they'd "throw" (not "put") the TARDIS back...

05m 17s Most significantly, Tricky then caught sight of the Doctor "buried in a pile of machine parts" – and not the Doctor's feet, buried under a heap of cables (as seen here). Alas: there's no obvious way for the Doctor to have ended up *under* the heap of cables, when he must have emerged from the TARDIS *after* it was propped up on top of them. Perhaps the TARDIS was supposed to have been resting "on its side" inside the scoop so it would have been possible for the dazed Doctor to have crawled out of his ship, slammed the door behind him, collapsed *into* a pile of machine parts, and passed out? (Tricky's line, "Somebody's under that thing. The crew were still on board when we dragged her in," was a post-dubbed insertion – presumably to try and make sense of it all.)

Awake, the Doctor picks the magno-grab remote that disabled the TARDIS from Gregor's pocket. With Clara in the ship, he promises "the salvage of a lifetime" if they'll help him.

07m 16s The cloister bell tolls distantly as Clara comes to in a debris-strewn TARDIS corridor. It's unclear whether or not she heard it ringing from outside the TARDIS in *Hide* – but she's probably unaware that it's a warning of imminent disaster (and has been ever since *Logopolis*, 1981).

Her palm is scorched. According to stage directions: "This is a *time burn* – as the →

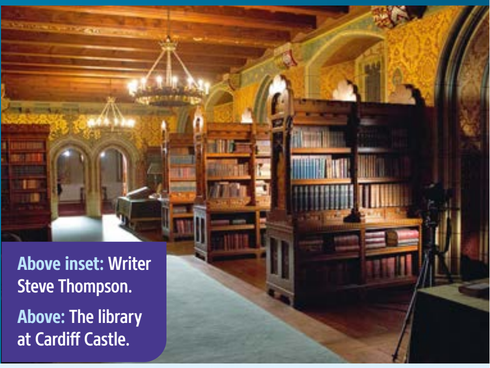
Essential Info

▸▸ The title of the fifth episode of the 2013 season – a variation on the English translation of Jules Verne's *Voyage au centre de la Terre* (1864) – was given to Steve Thompson, writer of *The Curse of the Black Spot* (2011), by showrunner Steven Moffat. In 2013, former teacher Thompson told **Doctor Who Magazine** his first idea was for the TARDIS to crash into a school trip in space – meaning "loads and loads of teenagers" would end up running around inside the Doctor's broken ship, resulting in "a kind of teen horror flick". Moffat, however, "said he'd get bored of the teenagers within five minutes, so he sent me away to think of something else..." And so the TARDIS crossed paths with a space salvage vessel instead.

▸▸ First-time *Doctor Who* director Mat King oversaw shooting – which followed directly on from the out-of-sequence recording of the 2012 Christmas Special, *The Snowmen*. *Journey to the Centre of the TARDIS* was shot over 17 days, beginning on Tuesday 4 September 2012 at an industrial site on Celtic Way in Newport, where the salvage ship's main deck was located.

▸▸ The bulk of the episode was shot in studio throughout September at the programme's regular Roath Lock home, except for an afternoon and evening trip to Cardiff Castle on Tuesday the 11th, when the library scenes were recorded. The ravine sequence was the last material shot for the episode, on Wednesday 28 November at the Argoed Isha Quarry, near Llansannor – albeit under the eye of director Stephen Woolfenden, whose episode *Nightmare in Silver* (2013) was then in production.

▸▸ *Journey to the Centre of the TARDIS* ranked 201st (out of 241) in **DWM**'s *First 50 Years* survey of 2014.



Above inset: Writer Steve Thompson.
Above: The library at Cardiff Castle.

→ episode progresses the markings become darker and more distinct. For now they are just feint [sic] red lines…"

Added Clara dialogue, recalling her earlier reference to the TARDIS as an appliance, was cut from shots of her wondering whether or not to open the door with a red light above: "Any more help you can give me?" she asked the ship. "See, now I'm talking to you. An appliance! Like having a conversation with a blender…"

09m 35s Soon, the Doctor and the salvage crew enter the control room. Stage directions specified: "It's chaos in here. TARDIS Armageddon." All four of them are wearing respirators – which disguises the fact that the first dialogue exchange was entirely post-dubbed. Originally, the Doctor apologised for the mess: "Haven't hoovered [sic]. Sorry. But anyway… fellas – TARDIS. TARDIS – fellas. I'm sure you'll have lots in common." This was amended to explain why they've walked onto a level floor, when they'd entered the ship at an angle: "The TARDIS is special. She has her own gravity." A line devised to cover the discontinuity, one suspects.

The Doctor activates the ship's extractor fans – previously used to dispel smoke in *Let's Kill Hitler* (2011) and *The Angels Take Manhattan* (2012) – then tells Bram the TARDIS is infinite. In a cut line, he added: "Okay with that? D'you need to blow into a paper bag or anything?"

To further persuade the crew to help him, the Doctor locks down his ship and sets the self-destruct system to activate in 30 minutes. This plot element was inserted at second draft stage. In the first version, Gregor didn't need his arm twisted, instead describing the ship as a machine farm: "Infinite parts that we can rip out and sell. No more drifting through space for scraps… Smile, Doctor. My greed is gonna save your girlfriend."

11m 28s Having sighted strange scratches on the walls, Clara enters a storeroom that's quite unlike the empty chambers seen in *The Invasion of Time* – with medieval-style masonry, not industrial brickwork. But she soon flees from a creature already in the room, described as a "half-growling, half-crying" silhouette that appeared to be "sifting through the mementoes, grabbing armfuls of the Doctor's stash" – because (as we'll eventually discover) this is a zombified version of the Doctor himself.

Meanwhile, Gregor's electronic sensor (voiced by Emma Feeney, uncredited) reports that the TARDIS inventory includes: dynomorphic generators (one of which was said to have been located in the Master's TARDIS in *Time-Flight*, 1982), a conceptual geometer (which the Doctor sought to modify in *The Horns of Nimon*, 1979-80), a beam synthesiser (declared faulty in *The Curse of Peladon*, 1972) and orthogonal engine filters (unheard of hitherto).

After suggesting the searchers split up, Gregor tells Bram to strip the console apart. A post-production edit removed Gregor saying that the Doctor could play "rescue-the-damsel" if he wanted: "First though, we do what we came for – we tear the ship apart."

Chased by the creature, Clara rushes past an observatory, complete with a huge telescope – perhaps used for looking at the sun that would seem to have shone down upon the conservatory in *The Invasion of Time*, hence the sundial on the wall (see last issue).

Right: The TARDIS builds a labyrinth around Tricky, Gregor and the Doctor.

12m 57s Next, she passes a huge swimming pool – clearly not the same one seen in *The Invasion of Time*. But it must be relatively new, since the last we heard of a pool in the TARDIS was in *The Doctor's Wife* (2011) – when it was burned up for the sake of a power boost (along with the scullery, and squash court seven).

This was simplified from the "proper TARDIS chase" described in the script, with the creature following Clara past rooms "that look like mansions and laboratories and swimming pools and observatories… all of them at odd angles and strange orientations… *Perhaps a moment where the creature appears to be running on the ceiling and she is on the floor?*"

14m 48s Elsewhere, Gregor has come across a bizarre tree-like object, festooned with glowing globes – made of living metal, according to his sensor. Some scripted shots never made it to the finished programme. As written, Gregor's attempt to take his laser-saw to the tree failed when he discovered it was burnt out, with a damaged filament. He

SPACE JUNK

Stage directions described the TARDIS storeroom found by Clara as an "emporium of forgotten treasures", containing "things the Doctor has collected from past adventures" – among them: "The cutting from the tree lady" (ie, Jabe, from *The End of the World*, 2005), "the diary of John Smith" (ie, the journal from *Human Nature/The Family of Blood*, 2007), and "the Master's shrink ray" (ie, the villain's Tissue Compression Eliminator, seen in a number of stories). In the event, the only items easily identifiable on screen were the Doctor's cot, loaned to baby Melody Pond in *A Good Man Goes to War* (2011), one of the 'raggedy' police boxes made by the young Amelia Pond, and a bamboo-handled umbrella, possibly the same one carried by the Seventh Doctor (Sylvester McCoy) in *Paradise Towers* (1987).

In the first draft, however, this was an "unused" bedroom – perhaps the Doctor's own, since it contained "a single bed and an alarm clock that measured centuries, the Doctor's old tweed jacket on the back of a door, plus photos of Amy Pond and Rose Tyler." It became a creepy storeroom in the second draft – "full of boxes… labelled with the name of one of the Doctor's past companions, with their old clothes left behind in suitcases." Creepiest of all: "On the floor was a mattress with a spare set of sonics beside it." Was that where the Doctor slept?!

Far left: The Eleventh Doctor.

Left and above: Clara finds the Seventh Doctor's brolly… and a 'raggedy' police box.

Top: The banyan tree-like branches of the TARDIS' architectural reconfiguration system.

threw it down on the floor, looked away... and moments later saw the fully repaired saw woven into the branches of the tree.

Arriving, the Doctor explains that the 'tree' is the ship's particle-remaking architectural reconfiguration system – presumably the same as the architectural configuration (sic) system first mentioned in *Logopolis*. In early drafts, the tree was instead the ship's outside appearance-altering chameleon circuit, with branches made of the Gallifreyan living metal validium – a reference back to *Silver Nemesis* (1988).

16m 34s In the TARDIS library – which was much smaller, and adjacent to the main console area when last we glimpsed it, in the 1996 TV movie – Clara reads from a huge bound volume: *The History of the Time War*. "So that's who –" she begins. The interesting question is: who wrote it? Because as the last survivor of the war, who saw it through to the very end, the Doctor himself is by far the most likely candidate.

But the creature has followed her – instinctively protecting its secrets, since it's a zombified Doctor? Hiding, Clara tips over one of the many bottles marked *Encyclopedia Gallifreya* (as opposed to *Britannica*). It disgorges the voice of Rassilon (Timothy Dalton), using excerpts from *The End of Time* (2009-10) – including his "children of Gallifrey" speech from Part Two. Arguably, this system of 'bottled knowledge' bears some resemblance to the many prophecy-holding glass orbs shelved in the Ministry of Magic in *Harry Potter and the Order of the Phoenix* (2003).

In the readthrough draft, Clara lobbed bottle after bottle at the creature, which 'spilled' random lines when they smashed – for example: "the warrior-scientists travelled into the black void with a great fleet; a void where no light would shine..." The creature ran towards the sounds, giving Clara time to get away.

18m 16s Gregor has taken away one of the reconfiguration globes, causing the TARDIS to create a labyrinth around the Doctor's party. In the final episode of *The Invasion of Time*, Borusa (John Arnatt) complained about the unstable "pedestrian infrastructure" in the Doctor's ship. In retrospect, was the TARDIS doing something similar to what it does here – ie, spinning a maze to trap the Sontaran invaders, just as it spins a maze to trap Gregor?

At third draft stage, the Doctor's group became lost in ever-changing cloisters – modelled on the cloister room from *Logopolis*.

In a parallel sequence dropped in the edit, the TARDIS led Clara a merry dance, too. At a T-junction, Clara turned left – but the corridor beyond suddenly became "infinitely long". So she went right instead, soon reaching a second junction – but again, the first corridor she took suddenly lengthened, dissuading her from going that way. "Trying to tell me something?" she said aloud – then chose to go where the TARDIS wanted her to go.

Elsewhere, the deluded Bram falls down a shaft that extends beneath the under-console area. There, he's killed by another of the creatures – a zombified Clara, according to stage directions.

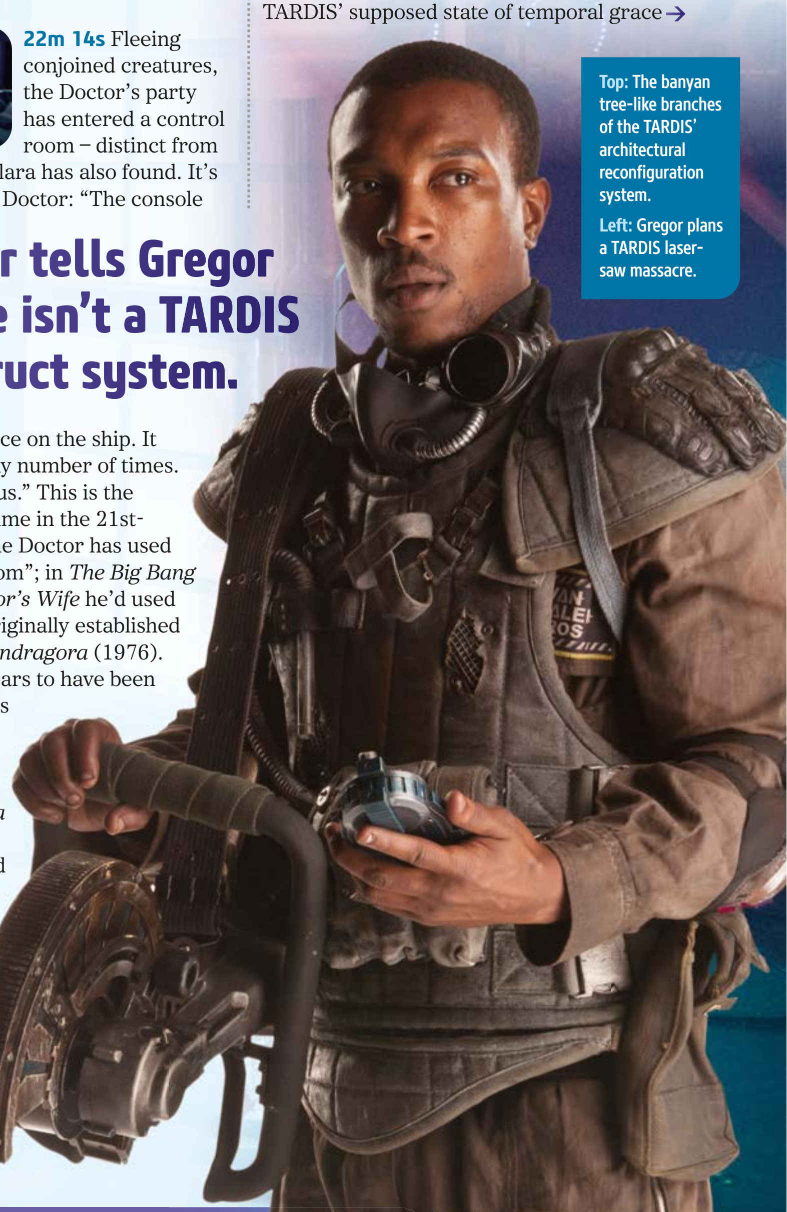
22m 14s Fleeing conjoined creatures, the Doctor's party has entered a control room – distinct from the two others that Clara has also found. It's an echo, explains the Doctor: "The console room is the safest place on the ship. It can replicate itself any number of times. It's trying to protect us." This is the first and so far only time in the 21st-century series that the Doctor has used the term "console room"; in *The Big Bang* (2010) and *The Doctor's Wife* he'd used "control room", as originally established in *The Masque of Mandragora* (1976). "Console room" appears to have been the invention of 1980s script editor-turned-writer Christopher H Bidmead, who first used it in *Castrovalva* (1982) – and it continued to be heard up to and including the 1996 TV movie.

The Doctor tells Gregor that there isn't a TARDIS self-destruct system.

The Doctor hears Clara in another of the echo rooms – and vice versa, according to the readthrough draft: "Clara swears she can hear whispers in the room. Furniture creaking; equipment being displaced. As if someone else is in here with her – a ghost."

Next, the Doctor uses Gregor's device to scan for Clara: "It doesn't know Lancashire." With Clara having previously recalled being lost on the crowded Blackpool beach as a girl in *The Rings of Akhaten* (2013), this confirms that her place of origin is the same as Jenna Coleman's...

25m 06s After dragging Clara into his own echo room, the Doctor tells Gregor that there isn't a TARDIS self-destruct system: "I just wiggled a few buttons." In *Victory of the Daleks* (2010), the same Doctor bluffed the New Paradigm Daleks that a Jammie Dodger could be used to activate said system; before that, in *Attack of the Cybermen* (1985), the Sixth Doctor (Colin Baker) had stopped the TARDIS-invading Cybermen from killing his friend Peri (Nicola Bryant) by starting a 20-second countdown. In both cases, therefore, he was pulling off a trick – one not at all unlike his "clever lie" about how the TARDIS' supposed state of temporal grace →



Left: Gregor plans a TARDIS laser-saw massacre.

→ meant that weapons couldn't be used inside it (a claim first made in *The Hand of Fear*, 1976; then rescinded in *Let's Kill Hitler*, 2011).

It turns out, however, that the engine really is damaged. They're in proper trouble, he tells Clara. Her response – "Capital 'tr'?" – was cut in post, at which point her line about the need for a "big friendly button" was dubbed in.

So the Doctor leads Clara, Tricky and Gregor on a journey to the centre of the TARDIS – hence the title. All this was significantly different in the readthrough draft, in which the Doctor revealed to Gregor that he couldn't turn off the TARDIS self-destruct since the ship wouldn't let them through to the main console room (sic). Meaning they had to journey to the heart of the ship: "I can stop the countdown from the centre of the TARDIS."

In a subsequent sequence lost from the same draft, the Doctor led the group through a passageway of pipes. The crunching and grinding cacophony they heard ahead of them was a turbine, said the Doctor: "Basically a forest of razor-sharp spinning blades." Retorted Clara: "So basically we'll be cut to ribbons. Basically." The Doctor stilled the turbine – but still they had to cross a chasm, with the motionless blades below: "No place to hang on – they have to shin across by pressing their feet hard against one wall and their hands hard against the other. Suspended there, staring straight into the abyss..."

27m 30s With the group separated, Clara comes across another Doctor – created by a rupture in time somewhere aboard, explains the real one. They then run into the zombified Clara – which, in the readthrough draft, they tried to escape by passing back over the abyss. Luckily, the acidic fluid in the creature's hands short-circuited the wiring in the walls, causing the turbine blades below to start to spin... and a huge blast of air blew it to the other side of the hole.

Further on, warping rods pierce the walls – stage directions giving away the author's inspiration: "*Like they're inside a giant game of Kerplunk!*"

Right: The Doctor enters the dangerous Eye of Harmony room.

Tricky is speared through the shoulder – but the Doctor's already deduced he's not an android. Gregor admits they lied to Tricky – who's human, with bionic parts.

31m 25s Tricky is a Van Baalen, who lost his sight, voice and memory after an accidental explosion – but who'd previously been made captain by the brothers' dead father. At second draft stage, he wasn't related to Gregor and Bram; rather, he was a human found on an abandoned ship, who'd been told he was an android in order to make him servile.

32m 59s The Doctor leads the group onto a catwalk overlooked by the TARDIS' power source, the Eye of Harmony – an exploding star suspended in the act of becoming a black hole. So is the Eye the sun that shone down on the conservatory in *The Invasion of Time* – and which the telescope seen in the observatory is pointed at?

The Deadly Assassin (1976) had established that the singular Eye was situated beneath the Time Lords' citadel of Gallifrey. In the 1996 TV movie, the Eye was instead located at the heart of the TARDIS – or relocated there, perhaps? (The Eye's continued presence aboard the TARDIS had been casually trailed in *Hide* – in which the Doctor had used a device cabled to "a subset of the Eye of Harmony" to help open a door to an echo universe.)

The Doctor leads the group onto a catwalk overlooked by the TARDIS' power source.

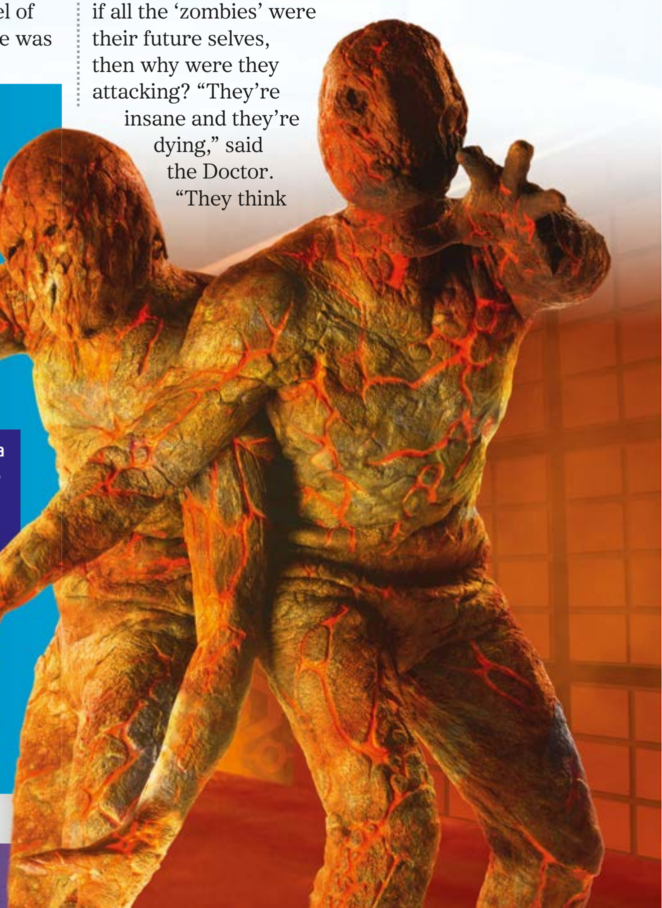
The readthrough script described the Eye of Harmony 'room' rather differently – without a catwalk, but a path running through canals of lava into a system of ducts and conduits: "Streams of molten star fluid running through open drains... A vast steam-punk lava factory. All the metal work is covered in a layer of ice. As if the burning star siphons all the heat out of the air."

Gregor's sensor identifies one of the oncoming creatures as a future Clara, from the time rift. In the readthrough draft, Gregor wondered – not unreasonably – if all the 'zombies' were their future selves, then why were they attacking? "They're insane and they're dying," said the Doctor. "They think

VOICES FROM THE PAST

When Bram removes a TARDIS console panel (at **13m 52s**), phrases originally spoken by various past Doctors and companions can be heard emanating (and overlapping) from the ship's innards, including...

Susan (Carole Ann Ford) claiming she made up the TARDIS acronym in the very first episode, *An Unearthly Child* (1963); the Third Doctor (Jon Pertwee) and Jo Grant (Katy Manning) discussing dimensional transcendentalism in *Colony in Space* (1971); the Eleventh Doctor calling TARDIS avatar Idris (Suranne Jones) "You sexy thing" in *The Doctor's Wife* (2011); the Fourth Doctor (Tom Baker) referring to trans-dimensional engineering in *The Robots of Death* (1977); the Ninth Doctor (Christopher Eccleston) remembering how Genghis Khan's hordes once tried to break in, from *Rose* (2005); Amy Pond (Karen Gillan) whooping "We are in space!" in *The Beast Below* (2010); Ian Chesterton (William Russell) boggling in *An Unearthly Child*, and Martha Jones (Freema Agyeman) remarking on the ship's crammed dimensions in *Smith and Jones* (2007). (The voices weren't mentioned in the script.)



Left: Bram removes a panel from the ship's console.

Right: The conjoined 'time zombie'.

we're the imposters," said Clara – who remembered seeing the Doctor-zombie in the storeroom: "I saw it… searching your memories. Trying to understand."

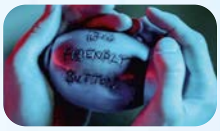
36m 19s With Gregor and Tricky having become the conjoined monstrosity, the Doctor and Clara rush on towards the heart… but stop short at the edge of a ravine. In dialogue written into the shooting script, the Doctor confesses to having met other alt-Claras before (in *Asylum of the Daleks* and *The Snowmen*, both 2012).

The ravine is a mirage designed to scare them off, says the Doctor: "We need to jump." This plays like a riff on the famous 'leap of faith' scene towards the end of *Indiana Jones and the Last Crusade* (1989) – in which Harrison Ford's eponymous adventurer crosses an abyss by stepping onto a camouflaged bridge…

Here, the Doctor claims to have piloted the TARDIS for "over 900 years" – whereas TARDIS avatar Idris (Suranne Jones) had made it 700 in *The Doctor's Wife*.

38m 32s In a white void, they discover that the TARDIS' engines have been temporarily frozen, mid-explosion. This striking image was suggested by showrunner Steven Moffat after viewing the Rebecca Horn installation *Concert for Anarchy* (1990) at Tate Modern – a grand piano suspended upside-down in the air, its keys jutting out then retracting every few minutes on a timed mechanism. In the Tate's display caption, the artist describes her machines as living things, with human qualities – not unlike the TARDIS, then…

In the readthrough draft, the Doctor realised he was too late to abort the self-destruct – "The engine blew apart, even before I started the countdown" – and despaired of his ship's final destruction: "Without the TARDIS I'm nothing. A spaceman on a rock."



42m 00s Having seen that the time burn on Clara's hand now reads 'ИOTTUꓭ Y⅃DИƎIЯꟻ ƎIꓭ', the Doctor goes to locate the time rift beside the under-console area. He then uses his sonic screwdriver to etch the same letters into the magno-grab remote… which we only see after he pushes through the rift to personally deliver the remote to his past persona. When we do see them, though, the letters are differently styled, and centrally aligned – not ranged to one side, as on Clara's burned palm. Before stepping through the rift, however, he told Clara: "I've thrown this through the rift before. I need to make sure this time" – so he must have etched the letters differently the second time around…

Before the Doctor steps through the rift, Clara says that she saw his real name in a book in the library. This makes her only the second person to have known it, after River Song (Alex Kingston) had in *Forest of the Dead* (2009) – as we'll be reminded three episodes hence, in *The Name of the Doctor* (2013).

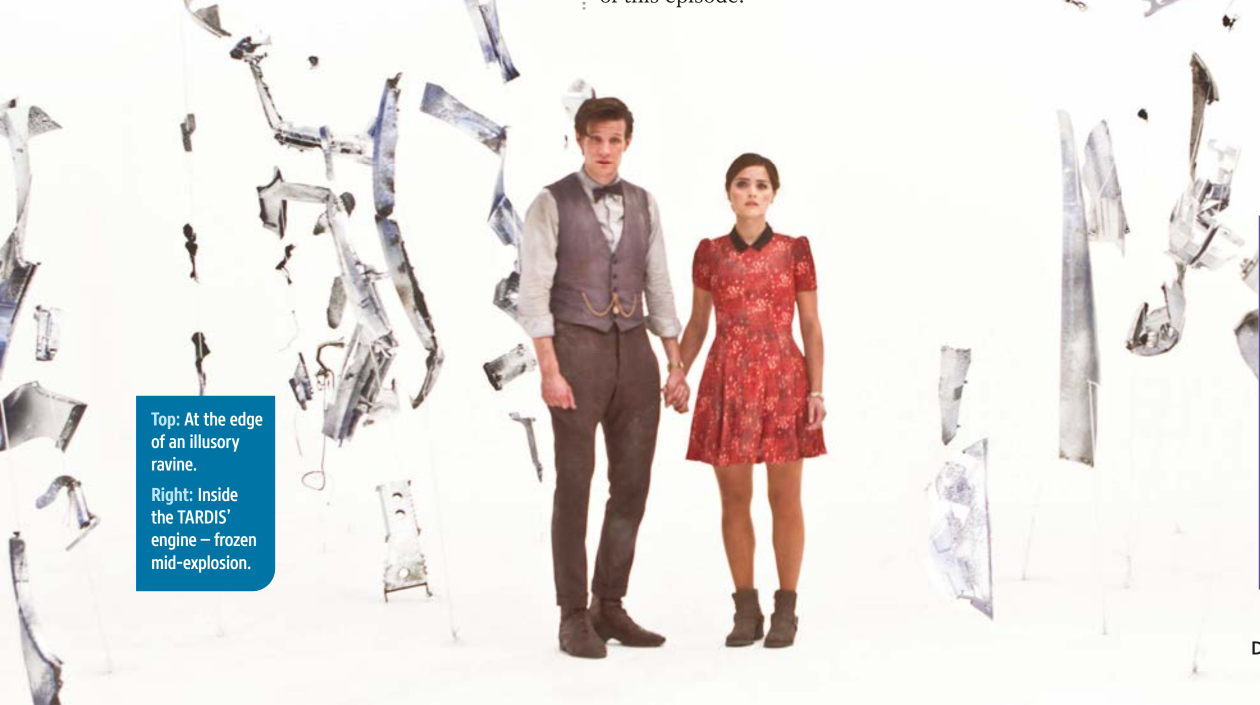
The Doctor activates the remote; whiteout…

42m 37s So the Bros never latch on to the TARDIS – and we see the human Tricky beside Gregor, Bram and Van Baalen Sr in a family photograph stuck to a grille. Tricky was torn from the picture when we first saw it (at **00m 20s**) – but how can the reset cause it to have been restored? Tricky's brothers had been tormenting him long before the events of this episode.

In fact, this scene was altered in editing. As scripted, the photograph was seen to restore itself while the Doctor said in voiceover: "Time mends us. It mends anything." (The second draft instead had the post-reset Doctor telling Clara he needed to contact a kid aboard a salvage ship somewhere in this quadrant, to "Tell him something important" – ie, tell Tricky he was human.)

42m 48s In the TARDIS, Clara wonders what the Doctor means when he says they've had "two days crammed into the space of one". The Doctor pauses after beginning, "I need to know…" At this point, stage directions indicated that, despite the reset, the Doctor somehow recalled everything that now hadn't happened – "But he can't tell her or she will remember". That is, remember everything she read in the *Time War* book, which might make her "afraid" (of him, apparently).

Drafts two to five concluded with a scene set back at the Maitlands' house – where nanny Clara's young charges, Angie and Artie Maitland (last seen in *The Bells of Saint John*, 2013), eavesdropped on the TARDIS travellers' conversation about the ship's mechanics. After realising he'd been overheard, the Doctor claimed to have been talking about his car. "Funny. Cause [sic] we thought you were talking about your time machine," said Artie. The pair demanded to be allowed to "have a go" on it – "Otherwise we're telling," added Annie. Most likely, then, *Journey to the Centre of the TARDIS* was meant to lead in to Angie and Artie's adventure in *Nightmare in Silver* (see **DWM** 567) – but this seems to have changed after *The Crimson Horror* (also 2013) was moved down in the season running order, and the Angie and Artie epilogue was appended to that episode instead. **DWM**



Top: At the edge of an illusory ravine.

Right: Inside the TARDIS' engine – frozen mid-explosion.

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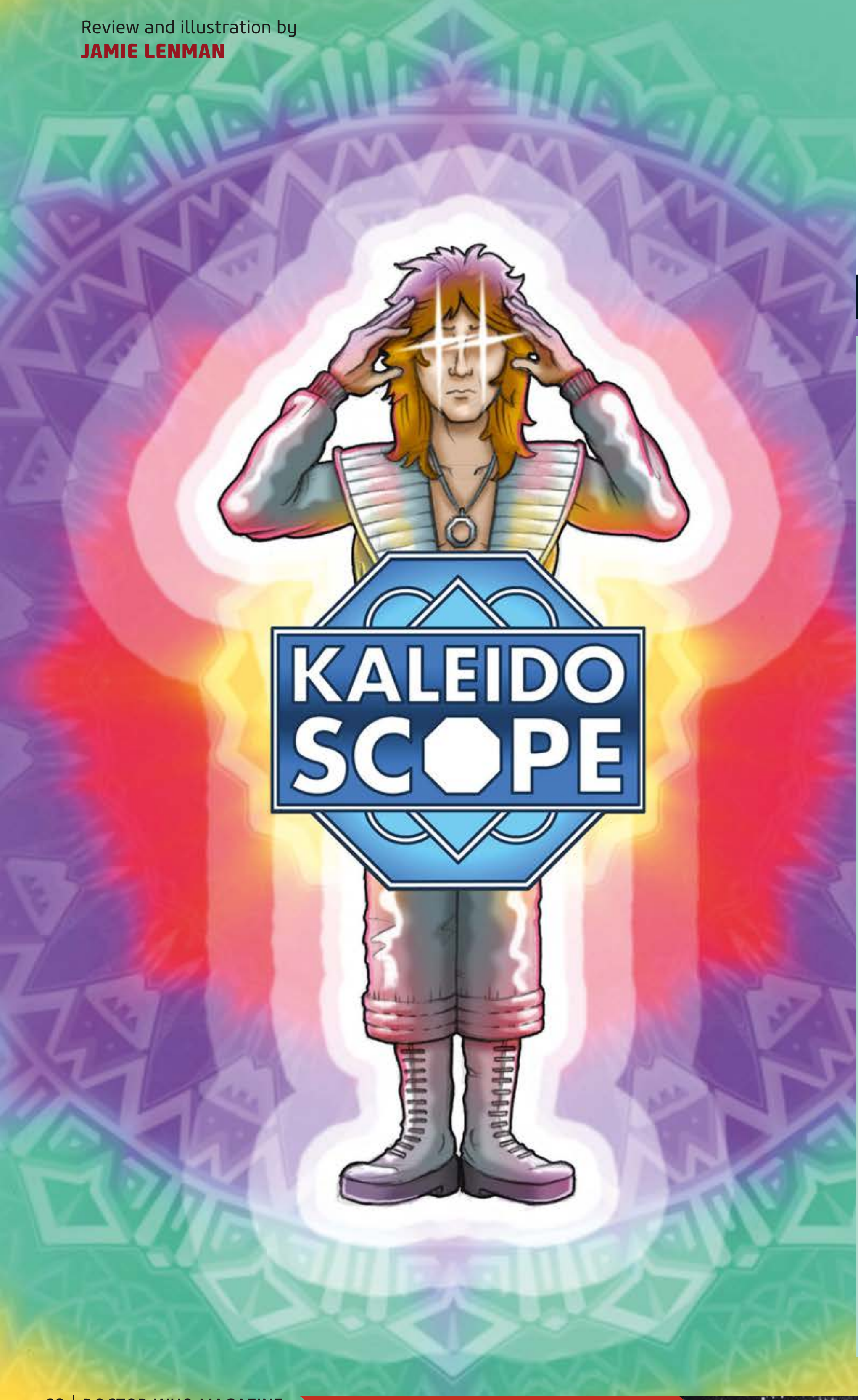

Reviewed this issue

The Third Doctor Adventures: Kaleidoscope
Featuring The Third Doctor, Sarah Jane Smith and Brigadier Lethbridge-Stewart
RRP £19.99 (CD plus digital), £16.99 (digital only)

Rose Tyler: The Dimension Cannon – New Worlds
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Featuring The Master and Vienna Salvatori
RRP £19.99 (CD plus digital), £16.99 (digital only)

Available from bigfinish.com

Alan Barnes' *Kaleidoscope,* latest in the *Third Doctor Adventures* range, begins with the cheery jingle of an early evening news programme – a clever device that pulls us right into the action. Instantly, we're sitting in good old UNIT HQ, watching the show in question alongside a terrific trio. Tim Treloar's Third Doctor is fatherly and forthright as always, although the rather serious subject matter leaves little room for his superbly studied twinkle. Beside him, Jon Culshaw is beginning to feel omnipresent in Big Finish productions – be it as doomed robot Kamelion or one of two Masters – but his Brigadier Lethbridge-Stewart is as stable and dependable as ever. Rounding off the team is Sadie Miller, whose button-bright interpretation of Sarah Jane Smith is a perfect fit for *Doctor Who*'s 1973-74 season, which *Kaleidoscope* so successfully evokes.

Safe in the knowledge that it has three whole hours to tell its tale, events unfold at a leisurely pace, with the familiar trappings of a crashed flying object and a crazed pilot to pique our interest. Before long, however, we've dipped into an area of body horror more recognisable from later 1970s producer Philip Hinchcliffe's vision for the programme – but rather than seeming out of place, it actually adds a welcome bite to the otherwise cosy atmosphere. Ultimately, though, it's what the supporting characters tell us about the regulars that engages us most.

In choosing to mimic some of Miller's mannerisms, Jasmin Hinds cleverly underscores the rivalry between Sarah Jane and fellow journalist Jenny Nettles. Scenes featuring these two may require a welding mask for shielding oneself from the flying sparks, and if the two

FULL CAST AUDIO DRAMA STARRING TIM TRELOAR SADIE MILLER AND JON CULSHAW
BBC
DOCTOR WHO
THE THIRD DOCTOR ADVENTURES
KALEIDOSCOPE
FEATURING GERRAN HOWELL

newshounds can't quite see how interchangeable they are, then that just makes it all the more amusing for the listener. The Brigadier meets his match, too, in Mark Elstob's bluff Commodore Hurley – another in a long line of stuffed army shirts for the Doctor to rail against. Elstob's talent for comedy allows him to show us the Time Lord's boss in a kind of carnival mirror, exaggerating various aspects to almost buffoonish proportions while still maintaining his edge as a credible antagonist. And although he doesn't even have the biggest part, the proceedings hinge, nevertheless, around Gerran Howell's performance as the unknowable title character. With his unearthly, slightly fey inflections, he genuinely does sound like he belongs on another plane of existence – but it's the way he's positioned that really brings *Kaleidoscope*'s brilliance into sharp relief.

Clad in a silver suit with a shaggy mullet, 'Kal' (as he's known) is every inch the glam superstar – a groovy alien in the mould of David Bowie's immortal Ziggy Stardust, and the perfect antithesis to the Third Doctor's gentrified dandy. At around the halfway mark, *Kaleidoscope* plays its trump card and gives us a glimpse of our favourite series as it might have been, if it were birthed around a decade later – and on 'the other side', to boot. After the gritty nuclear-era politics of the first three episodes, the whole thing spins on its axis – turning into a decidedly ITV-like production as our new hero trips along to a country mansion with his reporter girlfriend to investigate a rock singer who's opened a portal to hell. Stephen Noonan has an absolute ball with the Mick Jagger-esque Keeth (sic) Hazel, and it's hard to escape the faintly sacrilegious notion that a channel three *Doctor Who* might actually have been pretty entertaining. Even the show's signature theme music has been usurped by this point, to be replaced with Kaleidoscope's own jangly tune, which conjures up indelible images of his psychedelic journey through the time-tunnel – an audacious but unforgettable moment.

> **Gerran Howell's title character genuinely sounds like he belongs on another plane of existence.**

From this point, things begin to ramp up at an alarming rate, resulting in ever more outrageous developments and surprises until *Kaleidoscope* begins to feel like a whole year's worth of adventures, let alone a single outing. Along the way, Christopher Naylor reprises his likeable reinvention of Navy medic Harry Sullivan, achieving a sweet rapport with Howell's spangly changeling by gently echoing the opening scenes from 1974-75's *Robot.*

The only aspect that gets short-changed by this overflow of ideas is the ladies' disarmament choir gathered outside Hurley's air base, which sadly disappears after haranguing various military personnel with a few choice hymns. (Fingers crossed for a miraculous return somewhere down the line.)

Amazingly, *Kaleidoscope* manages to keep all its remaining plates spinning right up to the close, offering thorough and congruent arcs for every player in the piece – including a brief delve into the Brigadier's past via Helen Goldwyn's anti-war campaigner, Daphne. Like the trinket from which it takes its name, *Kaleidoscope* seems to hold a complete universe within relatively small confines, and in its reflective surfaces we see endless echoes of the same fundamental elements repeating in beautiful, mesmerising patterns. Broad but focused, complex yet neat, *Kaleidoscope* is quite possibly the strongest *Third Doctor Adventures* offering to date.

It's been a few years since we've heard from Billie Piper, so it's something of a relief (although not altogether surprising) to discover she can still embody the Princess of the Powell Estate as lustily as she always did. In the second box set of *Rose Tyler: The Dimension Cannon* (subtitled *New Worlds*) she's back with her intrepid gang of reality-hoppers, sounding like she's never been away.

Up first is Alison Winters' *Saltwater*, which boasts a vaguely silly yet totally workable sci-fi concept that feels suspiciously like it might have started life as a question in a pub quiz. On the other hand, the fraught international sabre-rattling that ensues is very much out of our own recent newspaper headlines, and whether this is intentional or not, it makes the entire sweaty situation seem frighteningly real. President Gilbert's frantic diatribe about the fragile balance of global peace is not only passionately and expertly relayed, it's also nail-bitingly close to something we might well hear through a wire-tap in Downing Street.

Throughout the doomsday scenario, Winters is careful to keep the thread of Rose's quest for the Doctor in full view. The heartbreaking scenes in which she's locked up inside an empty (red!) police box serve as the perfect metaphor for his absence, as well as cannily emphasising the →

Top right: Jon Culshaw plays the Brigadier, while Tim Treloar voices the Third Doctor.

Above left inset: Sadie Miller plays Sarah Jane Smith.

Left: Gerran Howell is Kaleidoscope.

→ many subtle differences between these strange new surroundings and her longed-for home. Still, Piper is demonstrably up to the task of filling his vacant position, and Rose's smack-the-forehead solution to the extraterrestrial crisis is delightfully Tenth Doctor-like.

FULL CAST AUDIO DRAMA starring BILLIE PIPER, CAMILLE CODURI and MARK BENTON
BBC DOCTOR WHO
ROSE TYLER
THE DIMENSION CANNON: OTHER WORLDS

If *Saltwater* concentrates very much on the aforementioned Miss Tyler, AK Benedict's *Now is the New Dark* gives her companions a little more to do – especially Mark Benton, who is at last allowed to demonstrate a subtler side of tech-head Clive, in between the usual chuckles and info-dumps. It does seem a crime that a creation with this much promise should appear only fleetingly in the television series from which *Dimension Cannon* is derived, so kudos to Big Finish for allowing Benton to realise that potential. *Dark* boasts a fascinating philosophical premise – that of a modern Britain still ruled by Tudor-age science. There's great fun to be had in transposing 'olde worlde' logic onto today's problems, and Victoria Jeffrey's superb Assessor makes it all seem almost sensible with her stern, stoic delivery.

Right: Camille Coduri and Billie Piper return as Jackie and Rose Tyler.

> One suspects that Jackie probably still has a fluffy pink dressing gown in her stylish uptown apartment.

Elsewhere, Hywel Morgan's Dr Richard Acres makes a great stand-in for the elusive Doctor, bringing Rose's withdrawal symptoms to a cruel peak, and we feel her desperation all the more keenly for it. With his calm confidence and seductive sparkle, if you squint your ears it could almost *be* him, and it's certainly not Morgan's fault if the narrative goes a bit *Scooby Doo* at the end. Dotty plots (and a pretentious title) notwithstanding, *Now is the New Dark* is nimble, moody and eminently enjoyable.

After two very story-led instalments, Emily Cook's *The Rogue Planet* zeroes in on our core personnel, particularly the relationship between Rose and her mother Jackie. Both are confronted with alternative versions of themselves, giving each actor the chance to sink their teeth into some juicy dialogue. For Mrs Tyler, who spent most of *Saltwater* on the other end of a crackling phone line before turning up broadly unchanged in *Dark*'s Elizabethan stew, the transformation to celebrity broadcaster is startling. And yet, it's a testament to Camille Coduri's immense abilities that this primped professional is still ineffably Jackie, despite her cultured accent and telly teeth, and one suspects that she probably still has a fluffy pink dressing gown in her stylish uptown apartment somewhere.

For Piper, the gap between 'Rose classic' and her bitter doppelgänger is much smaller, and so it's in these details that the actor revels, maintaining the illusion of two separate women in such a way that we're never in any doubt which of them is speaking. Of course, the real trick is in mixing all four of them up and watching the mismatched pairs interact, allowing our friends to learn just as much about each other as we do about them. With the shocking addition of 'other' Rose's baby son, *Rogue* becomes a touching meditation on parenthood, hanging its finale on these vital ties.

If the nature of the Earth-shattering apocalypse is a little underwhelming and the eventual remedy a mite prosaic, it really doesn't matter – *The Rogue Planet* still makes for a fine finishing chapter to this sturdy, satisfying set. **DWM**

Nemesis Express

Last year's *Master!* box set felt like a vindication for Eric Roberts' interpretation of the role – proving that not only was there an audience hungry for his transatlantic take on the Doctor's ancient enemy, but also that he was more than capable of reviving the old snake with just as much venom as he'd displayed in 1996's *Doctor Who* TV movie.

ERIC ROBERTS
CHASE MASTERSON
BBC DOCTOR WHO
MASTER!
NEMESIS EXPRESS

Its sequel therefore represents something of a step backwards, owing to the distinct lack of its main selling point. Whenever we're lucky enough to land a precious couple of minutes in his company, Roberts is magnificent – whether as a charming computer virus in Robert Whitelock's *Nemesis Express*, as a big game hunter in Lizbeth Myles' *Capture the Chronovore!*, or as the snarling, desperate survivor we most recognise in Robert Valentine's *Passion*.

Frustratingly, most of the three-hour runtime here is devoted to the blockbuster shenanigans of his opponent Vienna Salvatori and her new sidekick, dodging explosions and battling security staff aboard a colossal interstellar city-ship. Whilst Chase Masterson is undeniably captivating as the sassy mercenary, she already has her own series to strut about in. Here's hoping she surrenders a little more of the spotlight next time around.

Right: Chase Masterson and Eric Roberts play Vienna and the Master.

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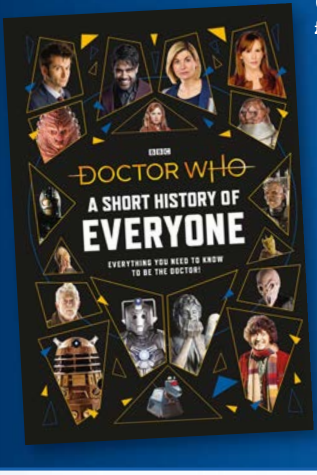
A SHORT HISTORY OF EVERYONE

HARDBACK

This month BBC Children's Books releases *A Short History of Everyone*, a lavishly illustrated publication that promises "everything you need to know to be the Doctor!" The book contains material previously published in the *Doctor Who* guides *How to be a Time Lord* (2014), *The Dangerous Book of Monsters* (2015) and *The Companion's Companion* (2017), now revised and updated. New content has been written by Craig Donaghy.

A Short History of Everyone will be published on 20 October, RRP £20 (hardback) and £8.99 (ebook).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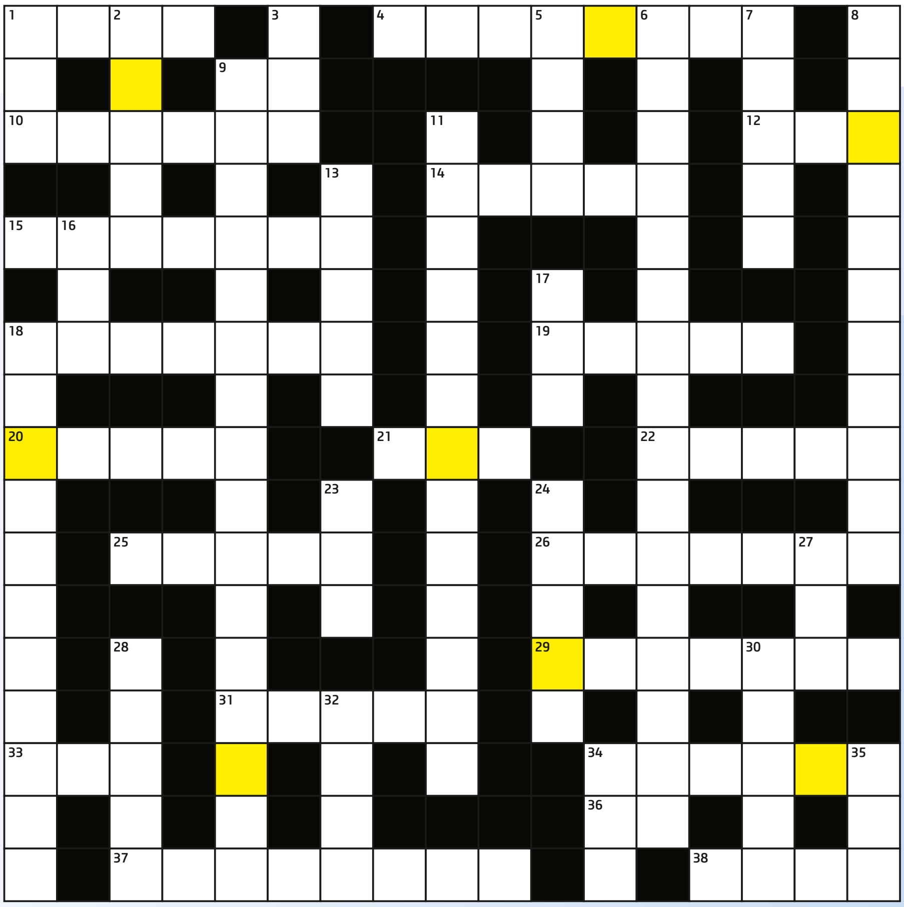
DOCTOR WHO
A SHORT HISTORY OF EVERYONE
EVERYTHING YOU NEED TO KNOW TO BE THE DOCTOR!

We have FIVE hardback copies to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of one of the Doctor's companions.

Do you know your Tegana from your Tegan?

DWM CROSSWORD



ACROSS

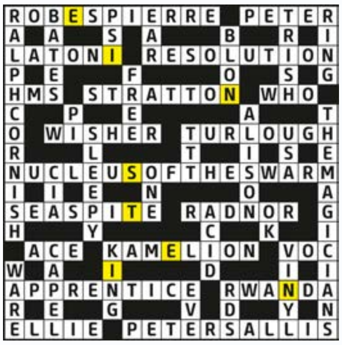
1 He crashed Bill's date: the ___ (4)
4 15A & 13D's character, for example (8)
9 Companion of the Doctor (2)
10 Ally of the Third Doctor on Exxilon (6)
12 *Abbrev. Doctor Who* producer (1,1,1)
14 Seth and Teka's home planet (5)
15 (and 13 Down) Actor who plays a villain in the Centenary Special (7,5)
18 Marcus or Lawrence _____ (7)
19 Formerly science officer on the *Hydrax* (5)
20 (and 23 Down) He met the Doctor in 1999 (5,3)
21 __ *79* – Milo Clancey's spaceship (3)
22 Gia Kelly's assistant (5)
25 Destination planet of the *Empress* (5)
26 Ian or Barbara, for example (7)
29 Ulf and Sven, for example (7)
31 Early drafts of *The Rescue* were called *Doctor Who and* ___ (5)
33 *The* __ *Machines* (3)
34 Neil _____ – *Doctor Who* writer (6)
36 Organisation that the Brigadier reported to in Geneva (1,1)
37 (and 8 Down) Something witnessed in this year's Centenary Special (3,5,2,3,6)
38 Weather conditions on the Ood Sphere (4)

DOWN

1 The Fleur-de-Lys, for example (3)
2 Heather became the ____ (5)
3 Earth, also known as __ 3 (3)
5 *The* ___ *of Destruction* (4)
6 He beat the Doctor at backgammon (6,6,4)
7 Yaz's mum (5)
8 See 37 Across
9 Director of the Centenary Special (5,6,5)
11 Name the Doctor gave to the device he used to restrain Bret Vyon (8,5)
13 See 15 Across
16 __ *of Infinity* (3)
17 Za's rival (3)
18 Actor who plays a villain in the Centenary Special (5,6)
23 See 20 Across
24 First name of Private Gray, who investigates the Sontaran stratagem (5)
27 Easter __ – offered to Christina by the Tenth Doctor (3)
28 Thal encountered by the Doctor on Spiridon (5)
30 Creatures counted by Soldeed (5)
32 He planned to feed the Doctor to the lions (4)
34 The Tribe of __ (3)
35 The Tenth Doctor took Rose and Martha to __ Earth (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



R	O	B	E	S	P	I	E	R	R	E	■	P	E	T	E	R
A	■	A	■	■	S	■	A	■	■	■	B	■	■	R	■	I
L	A	T	O	N	I	■	R	E	S	O	L	U	T	I	O	N
P	■	E	■	■	■	F	■	■	■	■	O	■	■	S	■	G
H	M	S	■	S	T	R	A	T	T	O	N	■	W	H	O	■
C	■	■	P	■	■	E	■	■	■	■	■	A	■	■	■	T
O	■	W	I	S	H	E	R	■	T	U	R	L	O	U	G	H
R	■	■	■	L	■	■	■	■	T	■	■	I	■	S	■	E
N	U	C	L	E	U	S	O	F	T	H	E	S	W	A	R	M
I	■	I	■	E	■	■	N	■	■	■	■	O	■	■	■	A
S	E	A	S	P	I	T	E	■	R	A	D	N	O	R	■	G
H	■	■	■	Y	■	■	■	■	■	C	■	■	K	■	■	I
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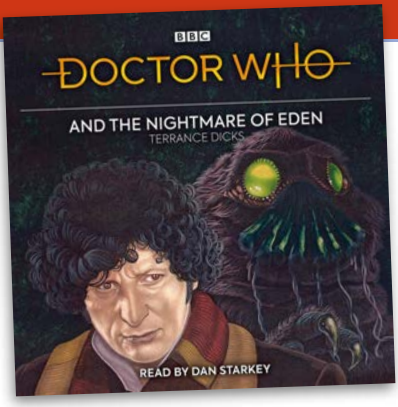
W	■	A	■	■	I	■	■	■	■	D	■	■	■	I	■	I
A	P	P	R	E	N	T	I	C	E	■	R	W	A	N	D	A
R	■	E	■	■	G	■	■	■	V	■	D	■	■	Y	■	N
E	L	L	I	E	■	P	E	T	E	R	S	A	L	L	I	S

LAST ISSUE'S PRIZE WORD: EINSTEIN

DOCTOR WHO AND THE NIGHTMARE OF EDEN AUDIOBOOK



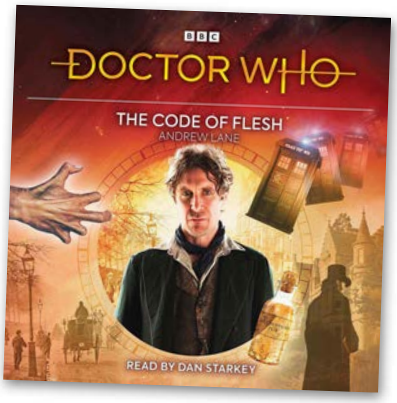
Dan Starkey reads the 1980 book by Terrance Dicks – a novelisation of Bob Baker's 1979 TV story.

A freak accident locks two ships together in space – and a distress call brings the Doctor, Romana and the faithful K9 to the scene. There they discover traces of the highly addictive drug Vraxoin, and the presence of the ferocious Mandrels. As the Doctor attempts to separate the two spaceships, he and Romana are pulled into a web of intrigue involving treacherous drug smugglers, undercover spies and a savagely dangerous planet called Eden...

Doctor Who and the Nightmare of Eden is available now, RRP £20 (CD) and £9 (digital). Thanks to BBC Audio we've got **FIVE** CD copies to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance...

What are the names of the excise officers in the TV version of *Nightmare of Eden*?
A Glitz and Dibber **B** Fisk and Costa
C Ritz and Starbucks

THE CODE OF FLESH AUDIOBOOK



The Code of Flesh, an Eighth Doctor adventure written by Andrew Lane and narrated by Dan Starkey, is a new release from BBC Audio.

In 1890s Cardiff, reporter James MacFarlane is intrigued by rumours of 'anaesthesia frolics' – gatherings in which the latest frontier in pain relief is demonstrated to influential guests. After he speaks to someone who has attended several such 'frolics', leaving them with a hand and two fingers missing, James realises that the events have a dark side. Contriving an invitation, he's astounded to find another guest also investigating – his old friend, the Doctor. Reunited in mystery, James and the Doctor enter the murky underbelly of polite Cardiff society, where they uncover a shattering secret – and a monster lurking at its heart.

The Code of Flesh is available now from BBC Audio as a CD (£11) and as a digital download (£9). If you want to be one of **FIVE** readers who'll be getting a CD copy, then provide us with the correct answer to the following question:

In which *Doctor Who* audio adventure by Andrew Lane did James MacFarlane first appear?
A *The Scent of Blood* **B** *The Mahogany Murderers*
C *All-Consuming Fire*

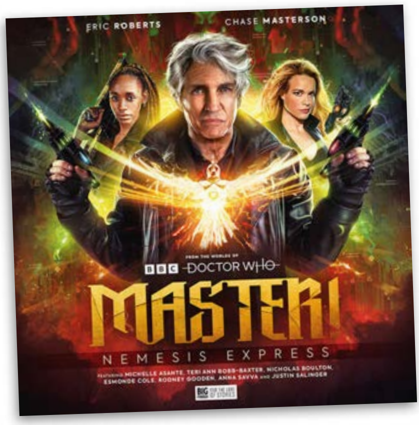
NEMESIS EXPRESS AUDIO DRAMA

This is the latest release in the *Master!* series of full-cast audio dramas, starring Eric Roberts as the Doctor's arch-enemy.

Nemesis Express contains three adventures: *Nemesis Express* by Robert Whitelock, *Capture the Chronovore!* by Lizbeth Myles and *Passion* by Robert Valentine.

Vienna Salvatori is on a mission aboard the *Kairos*, a recreational cruiser that traverses the Time Vortex itself.

She must make her way up the serpentine vehicle – from the crime-ridden rear segments, through the enclosed compartments of the mega-rich, all the way to the front of the ship to face the man who controls it all...



Nemesis Express is available from *bigfinish.com*, priced £19.99 (CD and digital) and £16.99 (digital only). Readers who correctly answer the question below will have a chance of winning one of **FIVE** CD box sets.

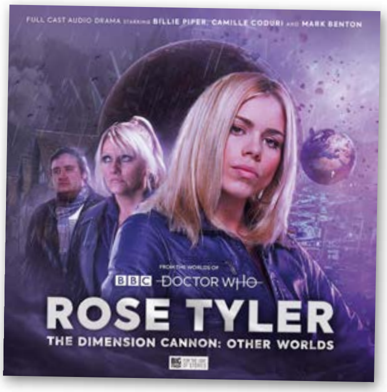
Who is Eric Roberts' famous sibling?
A Julia Roberts **B** Pennant Roberts **C** Gareth Roberts

OTHER WORLDS AUDIO DRAMA

Billie Piper stars as Rose, Camille Coduri as Jackie and Mark Benton as Clive in the latest instalment of *Rose Tyler: The Dimension Cannon*, a series of full-cast audio dramas from Big Finish.

Other Worlds contains three adventures: *Saltwater* by Alison Winter, *Now is the New Dark* by AK Benedict and *The Rogue Planet* by Emily Cook.

Rose and her friends and family are trapped in another dimension on a parallel Earth. With her world doomed and a universe at stake, Rose must continue her frantic search for the only person who can help – the Doctor.


FULL CAST AUDIO DRAMA starring BILLIE PIPER, CAMILLE CODURI and MARK BENTON
FROM THE WORLDS OF
BBC DOCTOR WHO
ROSE TYLER
THE DIMENSION CANNON: OTHER WORLDS

Other Worlds is available from *bigfinish.com*, priced 19.99 (CD and digital) and £16.99 (digital only). Give us the right answer to this question and you could be one of **FIVE** readers who'll be getting a CD box set.

In the 2005 TV episode *Rose*, what does Clive claim is the Doctor's "constant companion"?
A Hope **B** Death **C** K9, the robot dog

TERMS AND CONDITIONS The competitions open on Thursday 13 October 2022 and close at 23.59 on Wednesday 9 November 2022. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

Doctor Who: The Collection – Season 2

BLU-RAY

Preview by **BOB FISCHER**

"It's entirely possible David Whitaker created *Doctor Who* as we know it," says Toby Hadoke. "He brought that philosophical tone to the show. Even though it was a programme with a large following of children, it wasn't childish in the way that a lot of drama in the same timeslot might have been. And that was largely due to David Whitaker not writing down to the audience. He was a very intelligent guiding hand."

Toby is the presenter of *Looking for David,* a new documentary included on the forthcoming Blu-ray box set of *Doctor Who*'s second season. Whitaker acted as story editor on the first 51 episodes of the show, and in the feature Toby seeks out family members and erstwhile colleagues to gain a new appreciation of the man and his work. "It's the little things," he explains. "For example, we found a snippet of his voice. The Writers' Guild have a clip of the comedian Marty Feldman receiving an award... David Whitaker was their chairman and did the introduction! But it's quite a poignant documentary, too. There's some really interesting stuff in his BBC file. It involves Russia, and

DOCTOR WHO
THE COLLECTION
SEASON 2
POLICE BOX
IS FORBIDDEN TO DUMP BODIES INTO THE RIVER
12
DISC NINE
THE TIME MEDDLER
DISC FIVE
THE WEB PLANET
DISC ONE
PLANET OF GIANTS
DISC THREE
THE RESCUE
BBC

BBC Studios
RELEASED TBA
RRP £69.99 (Blu-ray)

STARRING

Dr Who **William Hartnell**
Ian Chesterton **William Russell**
Barbara Wright **Jacqueline Hill**
Susan Foreman **Carole Ann Ford**
Vicki **Maureen O'Brien**
Steven Taylor **Peter Purves**

CONTAINS

Planet of Giants
written by **Louis Marks**
directed by **Mervyn Pinfield, Douglas Camfield**

The Dalek Invasion of Earth
written by **Terry Nation**
directed by **Richard Martin**

The Rescue
written by **David Whitaker**
directed by **Christopher Barry**

The Romans
written by **Dennis Spooner**
directed by **Christopher Barry**

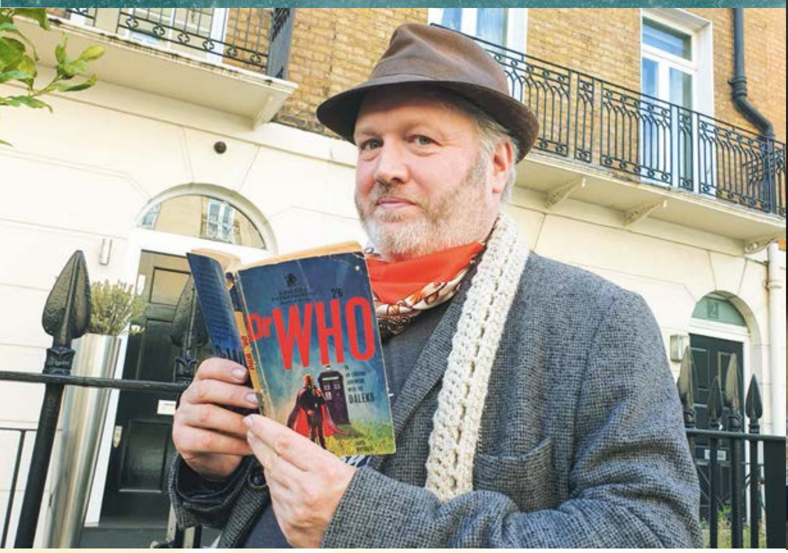
The Web Planet
written by **Bill Strutton**
directed by **Richard Martin**

The Crusade
written by **David Whitaker**
directed by **Douglas Camfield**

The Space Museum
written by **Glyn Jones**
directed by **Mervyn Pinfield**

The Chase
written by **Terry Nation**
directed by **Richard Martin**

The Time Meddler
written by **Dennis Spooner**
directed by **Douglas Camfield**



him possibly taking one for the team when it comes to international relations…"

The box set includes two 1965 stories scripted by Whitaker himself: the sci-fi adventure *The Rescue* and the historical drama *The Crusade*. The second and fourth episodes of the latter story, missing from the BBC's archive, have been lovingly recreated by Derek Handley – also an avowed fan of Whitaker's writing.

"It's a story that's almost Shakespearean," enthuses Derek. His full-length reconstructions match the surviving soundtracks – spruced up by audio wizard Mark Ayres – with images including the 'telesnaps' taken by photographer John Cura when the episodes originally aired in 1965. "The telesnaps make life a lot easier," explains Derek. "And then I was able to enhance things with screengrabs from the existing two episodes, and from publicity stills and set design photos. The biggest trouble we had was with the costume changes – there are about 40 in total. If they'd attempted a full animation, it might have cost more than all the other animations put together! So I think, short of the episodes actually coming back, this is as accurate a representation as we're going to get."

With the rest of its 39 episodes safely in the archive, Season 2 is the most complete of *Doctor Who's* 1960s runs, making it an obvious choice as the first Blu-ray offering from the black-and-white era. Film and video restorer Peter Crocker is the man responsible for giving these stories an extra polish for high-definition release, and he's particularly proud of his work on two pivotal stories.

"With *The Dalek Invasion of Earth* [1964] and *The Time Meddler* [1965], we were able to go completely back to square one and get new scans of the original films," he explains. "*The Dalek Invasion of Earth* DVD came out in 2003, so it's 20 years since that restoration was done. Comparatively, it's going to be chalk and cheese when people see the new version. And when *The Time Meddler* was released on DVD, the VHS masters were used – so that restoration is also over 20 years old. I think that's the story where people are going to see the biggest quantum leap from what we had before, and I'm really pleased with how it's come out."

Continuing a tradition of in-depth interviews with the show's major players, the box set also includes Matthew Sweet in conversation with a pair of Season 2 companions: William Russell (who played Ian Chesterton) and Maureen O'Brien (Vicki). Another new documentary, *Flight Through Eternity*, provides an overview of the whole season's production, and there are further instalments of the always entertaining *Behind the Sofa* series. This time, Season 2 companions Carole Ann Ford (Susan) and Peter Purves (Steven Taylor) are among those casting a fresh eye over vintage clips.

With 39 episodes safely in the archive, Season 2 is the most complete of *Doctor Who*'s 1960s runs.

But the fans play a part, too. In *Doctor Who and the Collectors*, presenter Emily Cook meets some of the show's most passionate devotees and sees the masses of merchandise they've accumulated. "We didn't want to just look at the collections, but also the collectors themselves," explains Emily. "We've all done it… I wouldn't stop until I'd completed my *Battles in Time* trading cards collection. But some fans take that to another level. It was lovely to meet some of them, and to see items so rare they really belong in a museum."

The enthusiasts featured include Jenny, whose most prized collectable is an inflatable 1960s Dalek worth an eye-watering £8,000. "She lives in her parents' house, and her bedroom is completely swamped," says Emily. "The psychology of collecting fascinates me. We're living through a revolution of people wanting life to be clutter-free and digital, but *Doctor Who* fans completely go against that, and love having physical media. Maybe someone should write a PhD on it."

If they do, this inaugural Blu-ray release of the show's formative years should make for a prime case study… as well as being a welcome addition to our own ever-expanding collections. **DWM**

Top left: Toby Hadoke reads the first ever *Doctor Who* novelisation as he goes *In Search of David*.

Top right: Set designer Phil Newman, presenter Emily Cook and writer/producer/director Steve Broster, during the making of *Doctor Who and the Collectors*.

Above inset: Director Richard Martin is one of the contributors to *Flight Through Eternity*.

Left: Maureen O'Brien, Peter Purves and Carole Ann Ford in *Behind the Sofa*.

Coming Soon...

Disc One

Planet of Giants

Three episodes, restored in HD

Existing Special Features

- Audio commentary with Clive Doig, Brian Hodgson, Sonia Markham and David Tilley
- Audio in Arabic
- Reconstruction of the original episodes three and four
- *Rediscovering The Urge to Live* – documentary about the reconstruction

New Special Features

- *William Russell in Conversation* with Matthew Sweet
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- One rehearsal script and four camera scripts
- Design drawings
- Episode three studio floorplan
- PasB (programme as broadcast) paperwork for Season 2
- BBC Enterprises sales sheets for Season 2
- *The Dr Who Annual* 1966
- *The Dr Who Annual* 1966 production documentation
- *Radio Times* cuttings

Above and below left: Matthew Sweet with interviewees William Russell and Maureen O'Brien.

Below right: The crashed spaceship on the planet Dido, as seen in *The Storyteller*.

Disc Two

The Dalek Invasion of Earth

Six episodes, restored in HD

Existing Special Features

- Audio commentary with Carole Ann Ford, Richard Martin, Verity Lambert and William Russell
- *Future Memories* – making-of documentary
- Optional updated VFX shots
- CGI effects sequences package
- Carole Ann Ford's 8mm colour film footage
- *Future Visions*
- *Talking Daleks*
- *Script to Screen*
- *Now and Then*
- *Whatever Happened to Susan Foreman* (radio play)
- Sid the Slyther sketches (previously hidden as DVD Easter eggs)
- *Coming Soon: The Rescue/The Romans*

New Special Features

- *Behind the Sofa: The Dalek Invasion of Earth* with Carole Ann Ford, Maureen O'Brien and Peter Purves; Janet Fielding, Wendy Padbury and Sarah Sutton; and Sophie Aldred and Bonnie Langford (the same contributors appear on all episodes of *Behind the Sofa* throughout this box set)
- Optional enhanced dual mono audio on episodes two to six
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Six camera scripts
- Episode six studio floorplan
- John Cura telesnaps
- *Radio Times* cuttings

Disc Three

The Rescue

Two episodes, restored in HD

Existing Special Features

- Audio commentary with Christopher Barry, Raymond Cusick and William Russell
- *Mounting the Rescue* – making-of documentary

New Special Features

- *Behind the Sofa: The Rescue*
- *Maureen O'Brien in Conversation* with Matthew Sweet
- *The Storyteller* – trailer for the Blu-ray box set
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- One draft script and two camera scripts
- Design drawings
- Studio floorplans for both episodes
- John Cura telesnaps
- *Radio Times* cuttings

Disc Four

The Romans

Four episodes, restored in HD

Existing Special Features

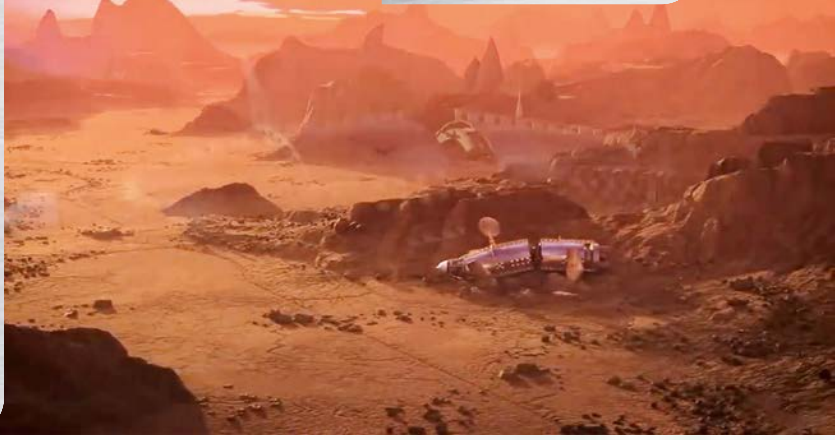
- Audio commentary with Christopher Barry, Raymond Cusick, Nick Evans, Barry Jackson and William Russell
- *What Has The Romans Ever Done for Us?* – making-of documentary
- *Roma Parva*
- *Dennis Spooner – Wanna Write a Television Series?*
- *Blue Peter* extract (broadcast 4 January 1973)

New Special Features

- *Behind the Sofa: The Romans*
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Four camera scripts
- Design drawings
- Studio floorplans for episodes one and two
- John Cura telesnaps
- *Radio Times* cuttings



Disc Five

The Web Planet

Six episodes, restored in HD

Existing Special Features

- Audio commentary with Martin Jarvis, Verity Lambert, Richard Martin and William Russell
- *Tales of Isop* – making-of documentary
- *The Lair of Zarbi Supremo* – audiobook

New Special Features

- *Behind the Sofa: The Web Planet*
- VT clock for episode one
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Six camera scripts
- Studio floorplans for episodes one, two, four, five and six
- John Cura telesnaps
- *Radio Times* cuttings

Disc Six

The Crusade

Episodes one and three, restored in HD

Existing Special Features

- Audio commentary on episode three with Julian Glover
- *Ian Chesterton: An Introduction* – narrative links by William Russell for the VHS release
- *The Hartnell Years* excerpt – Sylvester McCoy introduces episode three
- VT Clock for episode three
- *Coming Soon: The Space Museum/ The Chase*

New Special Features

- Reconstructions of episodes two and four, with optional narration and descriptive subtitles
- *Looking for David* – documentary on writer David Whitaker
- Audio commentary on episode one, discussing its recovery – with fans Paul Scoones, Neil Lambess, Bruce Grenville and Steve Roberts
- Production subtitles for all four episodes
- Telesnap photo gallery for episodes two and four
- *Panopticon Archive* – DWASocial V interview panel featuring Jacqueline Hill, Carole Ann Ford, Adrienne Hill and Michael Craze, recorded on 6 April 1985
- Photo gallery in HD

PDFs

- Production paperwork
- Four camera scripts
- John Cura telesnaps
- *Radio Times* cuttings

Disc Seven

The Space Museum

Four episodes, restored in HD

Existing Special Features

- Audio commentary with Glyn Jones, Maureen O'Brien, Peter Purves and William Russell
- *Defending the Museum*

New Special Features

- *Doctor Who and the Collectors: Part One – The 1960s*
- Continuity for episode one
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Four rehearsal scripts and four camera scripts
- *Radio Times* cuttings

Left: Bonnie Langford and Sophie Aldred in *Behind the Sofa*.

Below: Carole Ann Ford meets Toby Hadoke at Television Centre to share her memories of *Doctor Who*'s original story editor in the new documentary *In Search of David*.

Disc Eight

The Chase

Six episodes, restored in HD

Existing Special Features

- Audio commentary with Richard Martin, Maureen O'Brien, Peter Purves and William Russell
- *The Thrill of The Chase*
- *Last Stop White City*
- *Daleks Conquer & Destroy*
- *Mary Celeste*
- Mechonoids discussion (previously hidden as a DVD Easter egg)
- Give-A-Show Slides
- *Coming Soon: The Time Meddler*

New Special Features

- *Behind the Sofa: The Chase*
- *The Wayne & Shuster Show* – Dalek sketch excerpt (broadcast 4 September 1965)
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Six camera scripts
- Design drawings
- Studio floorplans for episodes one and six
- Cadet *Dr Who and the Daleks* sweet cigarette cards
- *Radio Times* cuttings

Disc Nine

The Time Meddler

Four episodes, restored in HD

Existing Special Features

- Audio commentary with Barry Newbery, Verity Lambert, Peter Purves and Donald Tosh
- *The Lost Twelve Seconds*
- Restoration featurette
- *Coming Soon: Galaxy 4*

New Special Features

- *Behind the Sofa: The Time Meddler*
- Trails and continuity
- *Flight Through Eternity* – an overview of Season 2
- Revised and updated production subtitles
- Photo gallery in HD

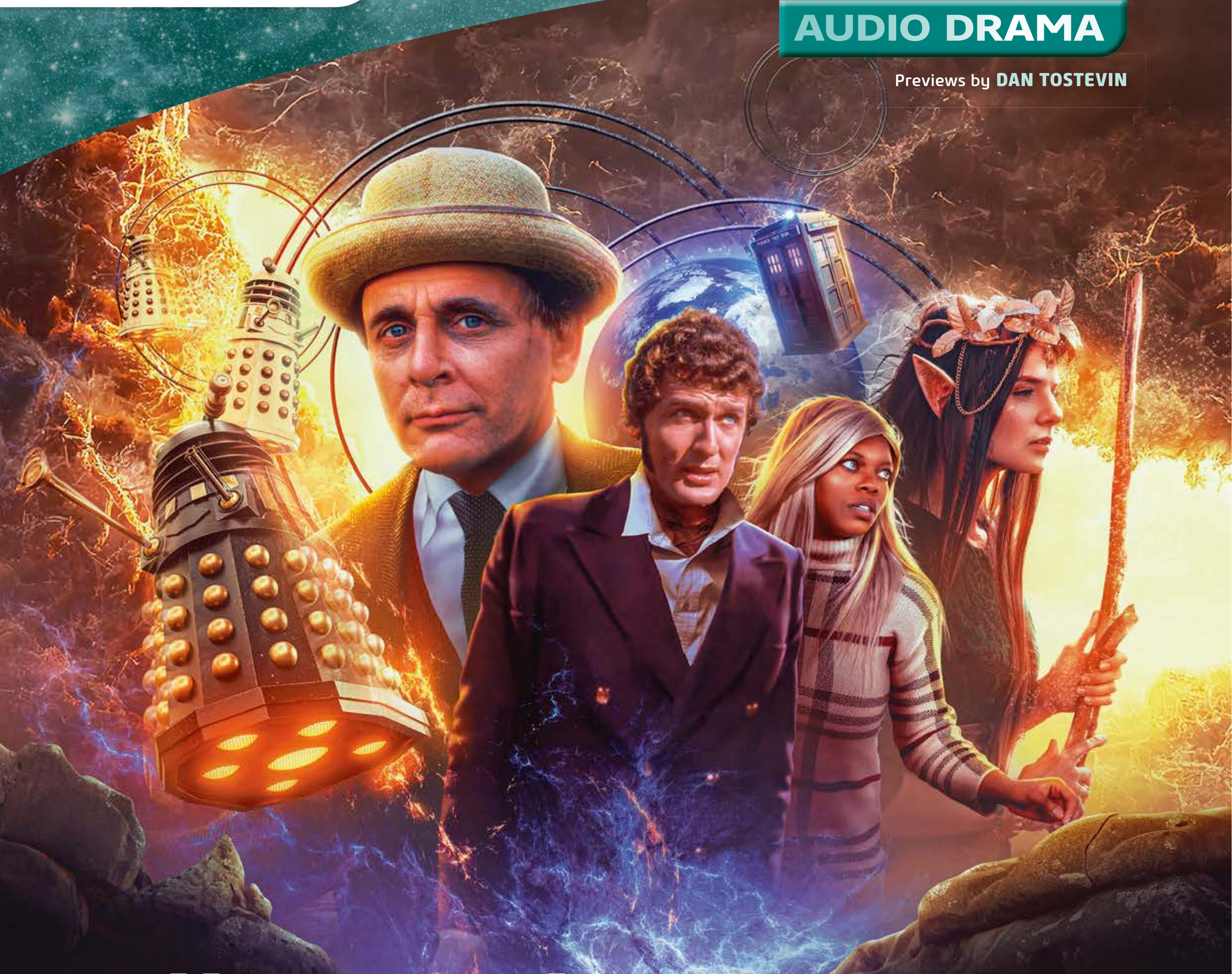
PDFs

- Production paperwork
- Four camera scripts
- Studio floorplans for all four episodes
- John Cura telesnaps
- *Radio Times* cuttings

All details correct at time of going to press. Additional special features may be included in the final release.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



Sullivan and Cross – AWOL

RELEASED November
RRP £19.99 (CD plus digital), £16.99 (digital only)

COMPRISES
London Orbital
by **John Dorney**
Scream of the Daleks
by **Lisa McMullin**

STARRING
The Doctor **Sylvester McCoy**
Harry Sullivan **Christopher Naylor**
Naomi Cross **Eleanor Crooks**
Keryth **Hywel Morgan**
Agrandir **Youssef Kerkour**
Balmaris **Josh Riley**
Sarya/Margolis **Mandy Weston**
Harper/Lathrael **Sam Stafford**
Elidir/Byrne **Saffron Coomber**
Nimriel/May **Candida Gubbins**
Gilly **Carly Day**
Cavan **Cameron Percival**
Daleks **Nicholas Briggs**

Harry Sullivan's time as a *Doctor Who* companion may have been brief, but the late Ian Marter's performance made an indelible impression. On audio, Christopher Naylor is proud to be following in his footsteps.

"I just love playing Harry," Christopher says. "And there seems to be plenty of mileage in him, particularly when he's taken out of his own time, finding himself in peculiar circumstances and just having to get on with it. He's quite good at adapting himself. It's been really good fun to get my teeth into him."

Harry appeared in the TV series from 1974-75, travelling in time and space with the Fourth Doctor and Sarah Jane Smith. The majority of Christopher's audio work takes place later in Harry's life.

"It's a balancing act, really," he says. "I want to keep as much as I can of Ian Marter's characterisation, and certainly try to keep as close as I can to the vocal characterisation. But inevitably, as the character is expanded and moved into different stories, then I suppose it develops in other areas, and maybe strays off in different directions.

"I'm not a Jon Culshaw, who's completely brilliant and can mimic and do an extraordinary acting performance at the same time," he continues. "I guess what I tend to do is suggest the original performances as much as I can, but I'm always led by the scripts and the stories. And I think you can tell that the writers are having great fun writing Harry and finding new things for him to do, putting him in different situations and seeing how he responds."

Christopher has recorded stories that give Harry a second stint as the Fourth Doctor's companion, with UNIT secretary Naomi Cross along for the ride, as part of *The Fourth Doctor Adventures* – but those won't be released until 2024. From the *UNIT: Nemesis* audios (2021-present), however, we know that Harry and Naomi end up back on Earth in the 2010s.

“It took a while before we got scripts and were able to find out how it happened ourselves,” Christopher admits. “As the actors, we find out at the last minute. I know that there are months and years of work behind the scenes, as the writers and the script editors beaver away to try and stitch it all together. They've handled it brilliantly, I think.”

The next chapter of Harry and Naomi's lives is *Sullivan and Cross – AWOL*, which pairs them with the Seventh Doctor.

“Harry is very aware of the Doctor's propensity to transform physically,” says Christopher. “So it's not a terrible, terrifying shock to him to be confronted by this new body. He tends to take it in his stride. I think Harry's very used to being bemused by things and just getting on with it!

> “I think Harry's very used to being bemused by things and just getting on with it!”
> CHRISTOPHER NAYLOR

“But the dynamic is really interesting. It's very different, because Sylvester [McCoy]'s Doctor is so different to Tom [Baker]'s. They're both extraordinary eccentrics, off stage and on. And they're very unpredictable characters, but in very different ways. I'm always amazed by how the writing manages to capture that – the different eras of *Doctor Who* – so skilfully.”

The new trio's first adventure is *London Orbital*, a four-parter by John Dorney. “It's quite an expansive story, which I think it really needs, because it sets up this whole mythology: an alternative London, where these elf-like people have existed, parallel with ours,” Christopher explains. “There's a lot of space to develop that, and to explore the lives of the characters and how they overlap with the London that we know.”

That set-up leans more towards fantasy than the average *Doctor Who* story. “I mean, to all intents and purposes, they're elves who use magic!” says Christopher. “Of course, it's not quite as simple as that. But it's handled very well, and I think will appeal very much to people who are interested in fantasy.”

We also get a glimpse of Harry's past. “It feels a bit naughty – it feels sort of cheeky to get in there before Ian Marter,” jokes Christopher. “But I hope people take it well. It's a nice little story that explains Harry's motivation, what propels him into working with UNIT, and his desire for justice and resolution.”

Harry and his friends must then face some old foes in a spooky two-parter from Lisa McMullin, *Scream of the Daleks*. “It's a contained Dalek menace that can only happen at a particular point in time and space,” Christopher explains. “And it has a ‘horror film'-type layer to it, very different from the usual Dalek invasion plotline...”

Directing Daleks

Bethany Weimers has two childhood memories of *Doctor Who*: learning about regeneration when Sylvester McCoy was about to make his first appearance as the Seventh Doctor, and sitting down with her family to watch him in *Remembrance of the Daleks* (1988).

“It was around Bonfire Night, and we were going to see some fireworks but we were going to watch *Doctor Who* beforehand,” she recalls. “We all sat around eating our supper and watching, and that was exciting in itself – that we could watch television whilst eating our dinner! I just remember the really strong feeling of Daleks, cold nights, and eating sausages and mashed potato with my family.”

More than 30 years later, Bethany makes her *Doctor Who* debut as the director of *Sullivan and Cross – AWOL*, which features a Doctor-monster combination from that same childhood memory.

“Beforehand, I was quite nervous,” she admits. “You never quite know whether you're going to suddenly become starstruck. I'd been reassured beforehand that Sylvester is just the loveliest guy, and he really is. He's fun to work with, and that makes all the difference when you're directing.

“I didn't really know what to expect when we were recording the Daleks,” she adds. “Suddenly hearing that Dalek voice – because it's recorded with the Dalek effect there – was really quite chilling. There were quite a lot of moments when I had shivers down my spine. I was going, ‘This is definitely living up to all my childhood Dalek fears!'”

Opposite page main image: Caroline Tankersley's cover art for *Sullivan and Cross – AWOL*.

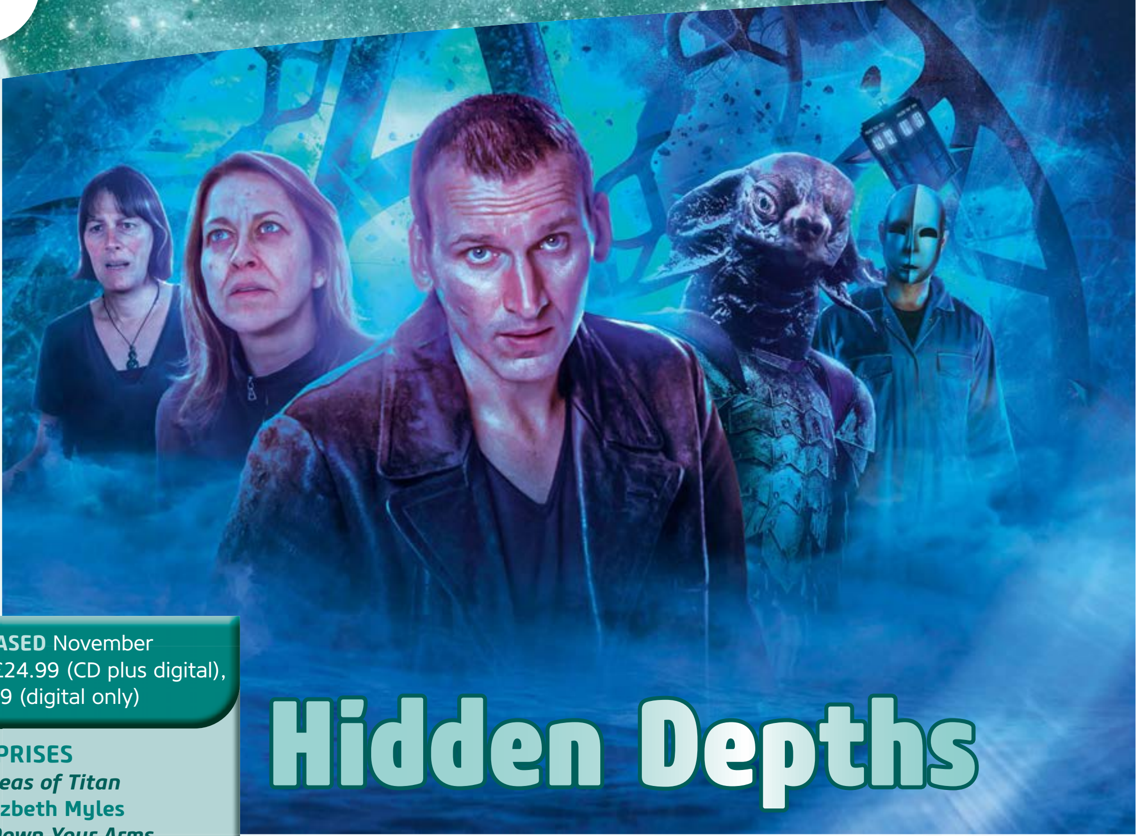
Opposite page inset: Ian Marter as Harry Sullivan, with John Woodnutt as Broton, in *Terror of the Zygons* (1975).

Top left: Eleanor Crooks plays Naomi Cross.

Above right: Director Bethany Weimers.

Photo © Helen Messenger Photography.

Left: Cast members Christopher Naylor, Sylvester McCoy and Hywel Morgan.



Hidden Depths

The Ninth Doctor will bump into some old friends in *Flatpack*, the final story of the *Hidden Depths* collection, as companions Liv Chenka and Tania Bell cross over from *The Eighth Doctor Adventures*. But first, he'll face some old foes in methane seas and meet a famous name in 19th-century Germany.

We start with a trip to Saturn's largest moon, where there's an old human outpost and a Sea Devil city. "I've always loved a story set in something a little bit deserted," says Iain Meadows, sound designer of *The Seas of Titan*. "And certainly, for the base on Titan that the Doctor ends up in, I thought of these old, rusting, empty corridors… Just this ancient thing that's falling apart.

"Whereas, for the Sea Devils, I was trying to create something a bit wet and splashy, but altogether more grandiose and a bit more twinkly," he continues. "If a creature is inherently evil, I think you want to make the atmosphere of where they're living a bit evil and dank, but that wasn't the case for the Sea Devils."

When the script mentioned their "crystalline corridor", Iain's idea for how it might sound came from an unusual source. "My wife and I had been to a Christmas wonderland once, and we went through a tunnel which was made up purely of light," he recalls. "They'd put in some wind chimes as well, which were hidden so you didn't really see them, but they added to the sparkle of the lights. So that was an inspiration for it."

RELEASED November
RRP £24.99 (CD plus digital), £19.99 (digital only)

COMPRISES
The Seas of Titan
by **Lizbeth Myles**
Lay Down Your Arms
by **Lisa McMullin**
Flatpack
by **John Dorney**

STARRING
The Doctor **Christopher Eccleston**
Diana Hendry **Sasha Behar**
Soloman Read **Ferdy Roberts**
Rachel Bates/Taroth **Yasmin Mwanza**
Mirtar/Sea Devils **Nicholas Briggs**
Bertha Kinzky **Kate Sissons**
Sophie Kinzky **Diana Quick**
Ludwig Von Husseldorf **Joseph Kloska**
Tsar Alexander II/Trinity **Jamie Parker**
Liv Chenka/Colleague Three **Nicola Walker**
Tania Bell/Colleague Two **Rebecca Root**
Fraser/Colleague One **Jeremy Swift**

Lay Down Your Arms features the novelist Bertha von Suttner, the first woman to be awarded the Nobel Peace Prize. "I thought it would be interesting for the Doctor to meet somebody who is vehemently against conflict," explains writer Lisa McMullin. "She's the perfect companion to a Doctor fresh out of the Time War."

The story takes place at a spa, when Bertha is 20 and known as Countess Kinzky. "It's all based on fact, but there's not much detail about this point in her life because she hadn't done very much yet," Lisa explains. "She used to go to these spas with her mother and her auntie, who claimed to be clairvoyants. She'd already decided that she wasn't interested in marrying some landed gentry just for the sake of a roof over her head, so she was trying to get herself a career, and opportunities in 19th-century Germany were few and far between for women. She decided opera singing was the way forward, but never actually got a gig – so I've decided that maybe she wasn't very good!"

When we meet the young Bertha, she's asked the Doctor to provide singing lessons. "She's mistakenly thought he's an opera singer," says Lisa. "He's actually there looking for the Tsar of Russia. But the Doctor likes anything that's a little bit unusual and a little bit hilarious, so he's going along with the idea that he's this singing teacher and just blagging it."

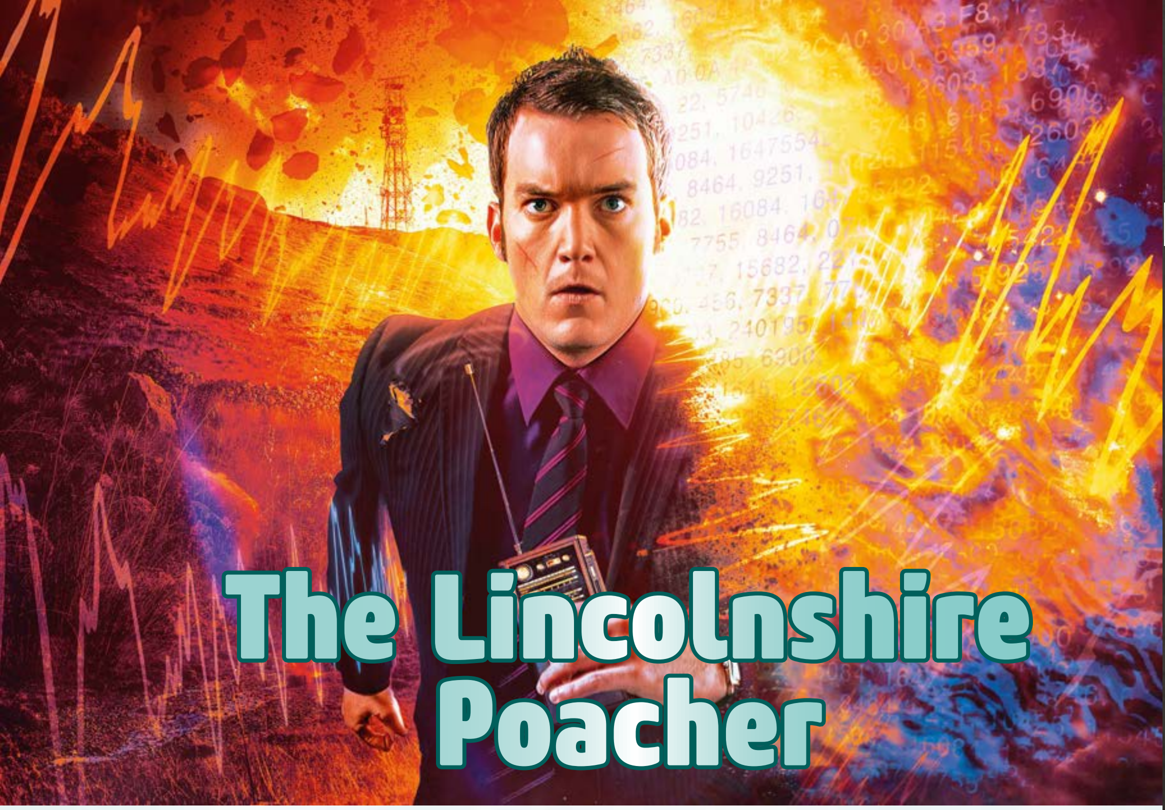
In its discussions of war, Lisa's story touches on sides of the Ninth Doctor not yet explored on audio. "I would say he's closest to the way we meet him on the TV, in terms of his attitudes to people who wage war," Lisa says. "He's got no time for them, and thinks it's ludicrous and a waste of life. When we first started writing the Ninth Doctor for Big Finish, we were given a steer: 'Don't mention the war! Let's let him be happy.' But we're a few box sets in, now. I think it's time."

> "I thought it would be interesting for the Doctor to meet somebody who is vehemently against conflict." **LISA McMULLIN**

Top: Caroline Tankersley's cover art for *Hidden Depths*.

Above inset: Novelist Bertha von Suttner.

Left: Cast members Christopher Eccleston, Kate Sissons and Joseph Kloska.



The Lincolnshire Poacher

In their new *Torchwood* adventure, writers Lauren Mooney and Stewart Pringle put a sci-fi spin on a real-world mystery.

"I first found out about numbers stations from Samuel, a friend at school," recalls Stewart. "He and his brother used to stay up late at night and flick through the shortwave radio stations to try and find numbers stations. He told me all about them – these strange stations in random bits of the shortwave frequency which, if you use an old-fashioned, non-digital radio, you can scan through the white noise and find. They play a little tune, and then there's a voice that comes on and repeats a sequence of numbers – and people still don't know 100 per cent what they were."

The prevailing theory is that they were coded messages to spies in the field. "They're probably not anything alien or supernatural," Stewart says. "But they've been one of those great mysteries of the late 20th century, and I always found them absolutely fascinating, so I keep trying to get them in things that I've been writing. And it felt like it would be interesting to find our own '*Doctor Who* universe' reason for their existence."

"The starting place for it was *The Lincolnshire Poacher*," says Lauren, referencing both a folk song and a numbers station named after it. "It seemed funny that one of the numbers stations' refrains was that tune, and that was the starting point for Greg."

We meet Greg in an old poacher's hut on the Lincolnshire moors, backing up tape recordings of animals. And while *Torchwood* regular Ianto Jones is the story's hero, Lauren and Stewart view Greg as its main character.

"When you're listening to these stories, you know who the heroes are," says Lauren. "They're very established. This far into a range, how can you discover these characters in new ways? What does it mean to start with somebody else, and discover our hero midway through the story?"

"We have Ianto not realising that he's inside a *Torchwood* adventure," Stewart adds. "He thinks he's just taking nuisance calls, and he slowly gets pulled in. There's a gradual dawning realisation for Ianto of quite how much trouble he and the world are in. It felt like a very different dynamic than what we've seen before, and it let us explore different sides of Ianto."

RELEASED October
RRP £10.99 (CD plus digital), £8.99 (digital only)

WRITTEN BY
Lauren Mooney and **Stewart Pringle**

STARRING
Ianto Jones **Gareth David-Lloyd**
Greg **David Shaw-Parker**
The Numbers Station **Tania Rodrigues**
Doctor **Hywel Morgan**

Greg's affinity for audio allowed Lauren and Stewart to play with the medium. "Rather than feel like a drama about this character, we wanted it to feel like something that he'd *made*," says Stewart. "The idea is that this recording is something that you might find in his shack and play back. We wanted it to be like an 'audio scrapbook' of this man's strange world and his encounter with Ianto, and to feel as authentic as possible. James [Goss, the producer] was incredibly encouraging. He was always like, 'Do it weirder. Make it stranger. Let's make this as experimental as possible.'"

"These are stories that are in conversation with television, because the *Torchwood* series began as a TV show," Lauren points out. "But this story could only really exist on audio, because it relies on being able to wrongfoot the audience in certain ways that you can only do on audio. You can start a scene and they don't know where it is, until you give them that clue. That felt to us like the best of writing for Big Finish, because it's not a poor cousin of television. It's its own medium – its own thing, with its own stories – and it felt really joyous to get to lean into that in a big way." **DWM**

Top: Cover art for *The Lincolnshire Poacher* by Sean Longmore.
Above inset: David Shaw-Parker plays Greg.

Upcoming Releases

AUDIOS

NOVEMBER RELEASES

▶ *The Seventh Doctor Adventures: Sullivan and Cross – AWOL*
Big Finish
£19.99 (CD plus digital),
£16.99 (digital)

▶ *The Eighth Doctor Adventures: What Lies Inside?*
Big Finish
£19.99 (CD plus digital),
£16.99 (digital)

▶ *The Ninth Doctor Adventures: Hidden Depths*
Big Finish
£24.99 (CD plus digital),
19.99 (digital)

▶ *UNIT: Nemesis – Objective Earth*
Big Finish
£24.99 (CD plus digital),
£19.99 (digital)

▶ *Torchwood: The Lincolnshire Poacher*
Big Finish
£10.99 (CD plus digital),
£8.99 (digital)

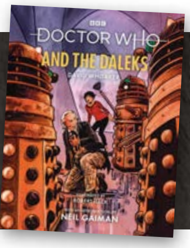
Thursday 3 November

▶ *The Power of the Daleks*
BBC Audio
£27 (CD),
£13 (digital)

▶ *Tenth Doctor Novels Volume Five*
BBC Audio
£16 (digital)

BOOKS

Thursday 3 November



▶ *Doctor Who and the Daleks* (Illustrated Edition)
BBC Books £30

MAGAZINES

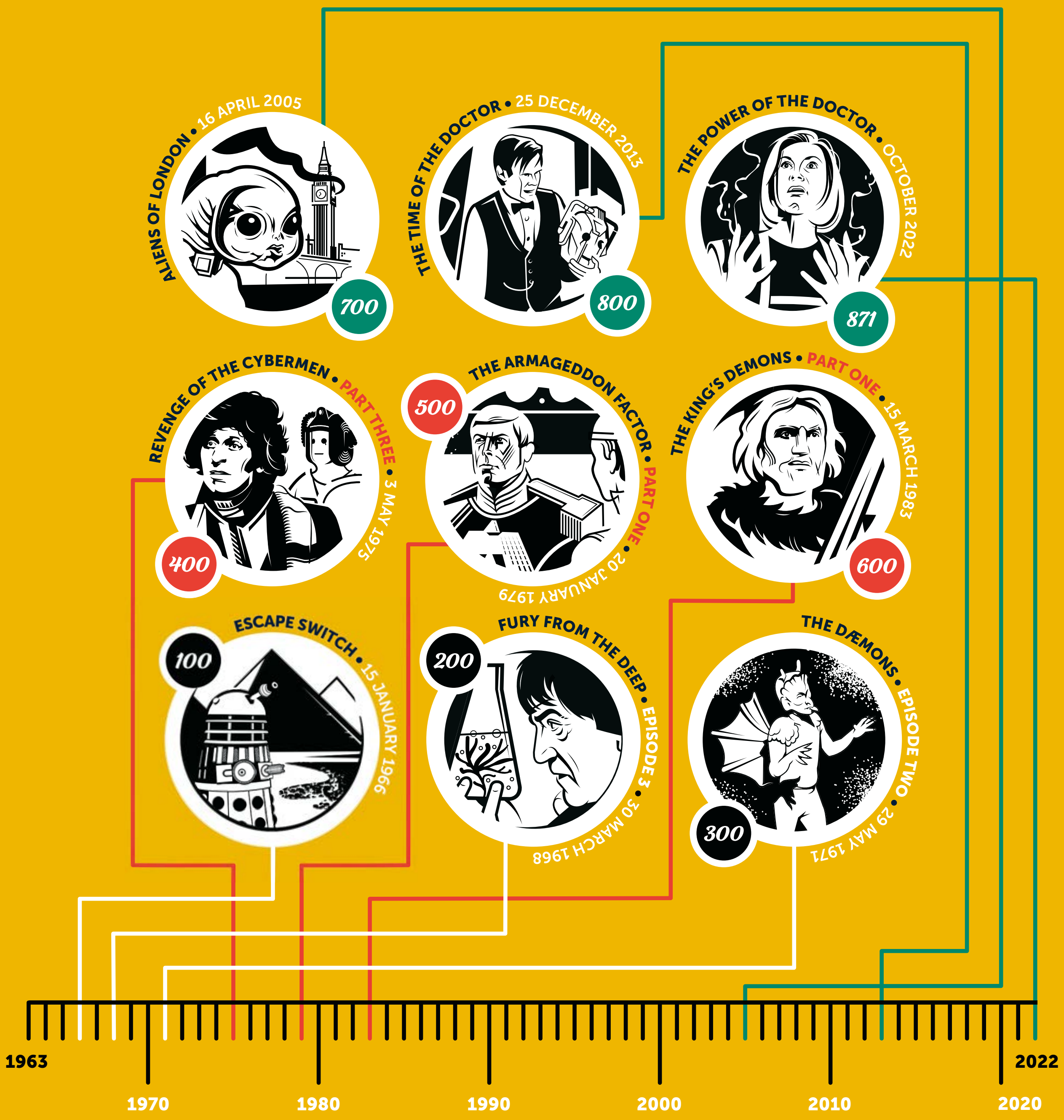
Thursday 10 November

▶ DWM 584
Panini £6.99

SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

WORDS BY **SIMON GUERRIER** ● INFOGRAPHIC BY **BEN MORRIS**



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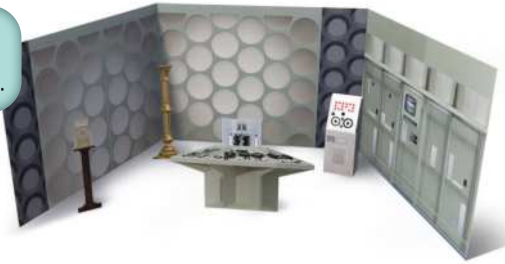
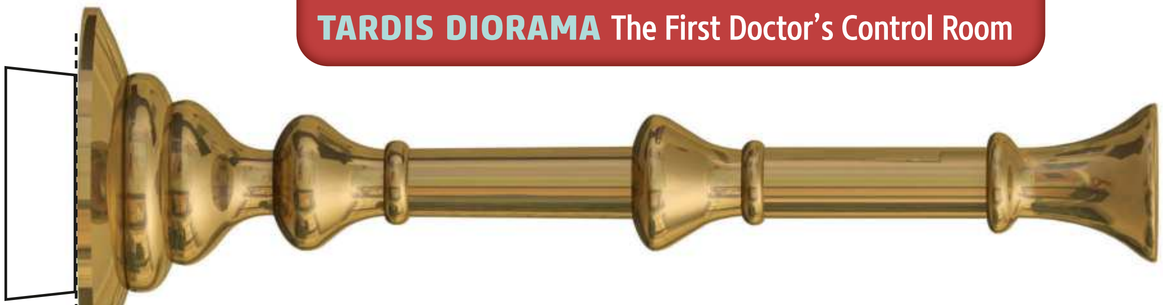
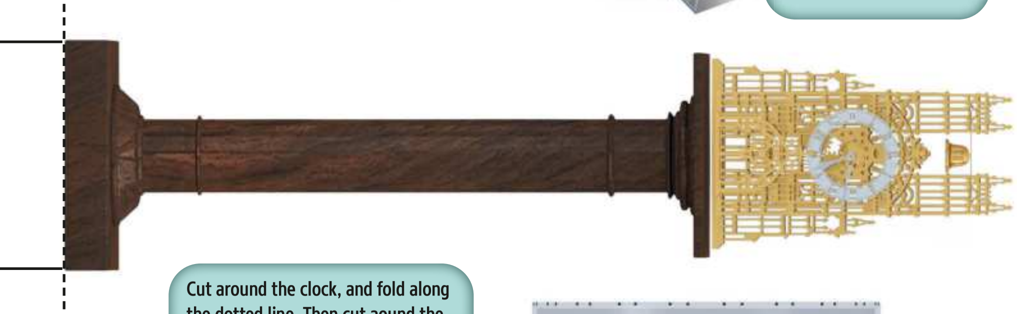
TARDIS DIORAMA The First Doctor's Control Room

Tape the three wall panels together, as shown in the diagram.

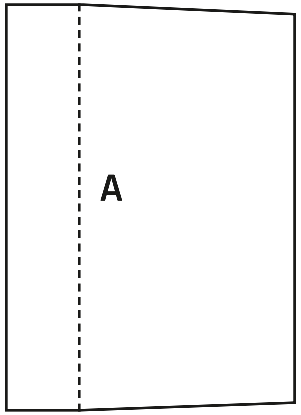


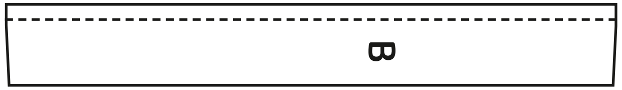
Cut around the brass column, and fold along the dotted line. Then cut aound the back support (C), fold along the dotted line and glue the small part to the centre back of the console, lining up the bottom with the base fold.

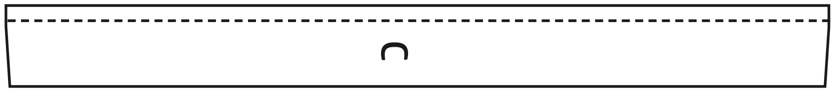


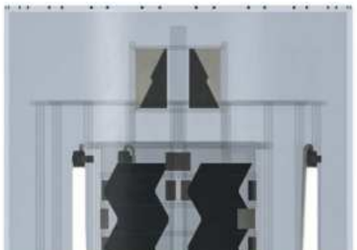


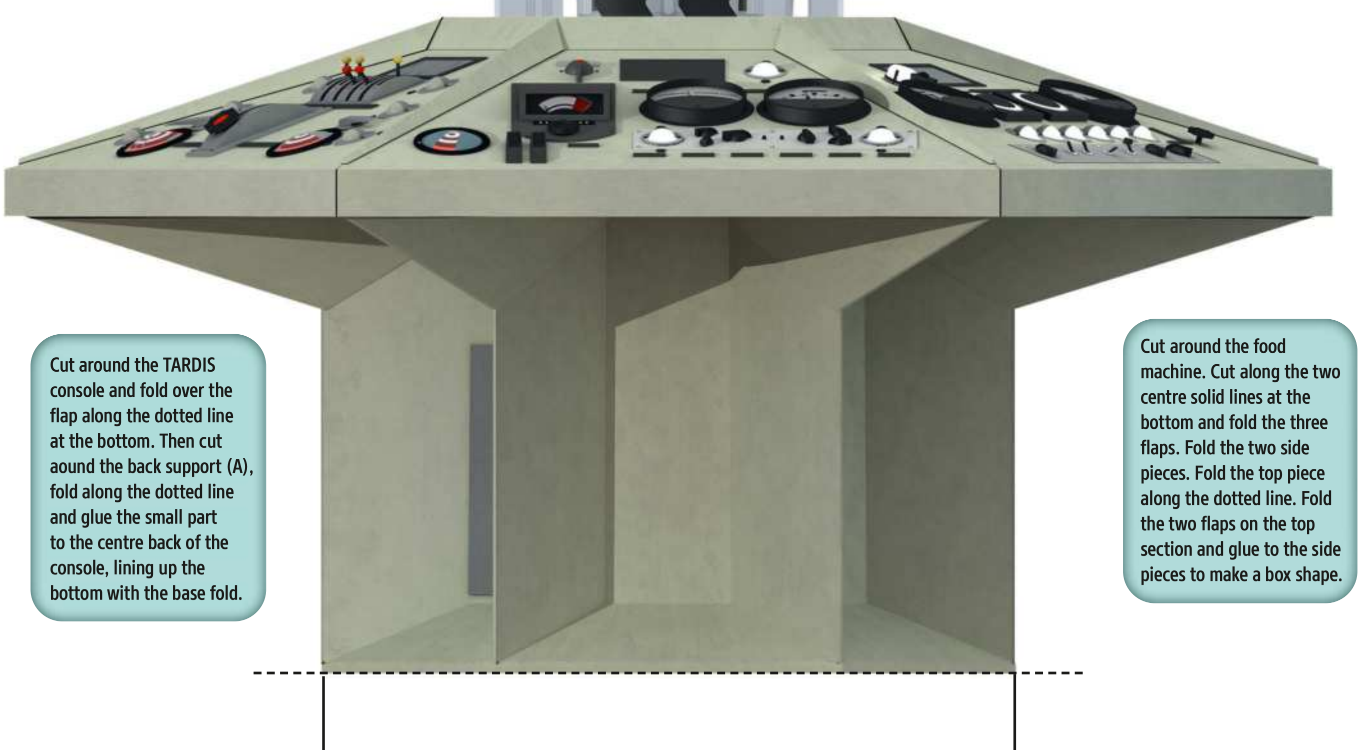
Cut around the clock, and fold along the dotted line. Then cut aound the back support (B), fold along the dotted line and glue the small part to the centre back of the console, lining up the bottom with the base fold.



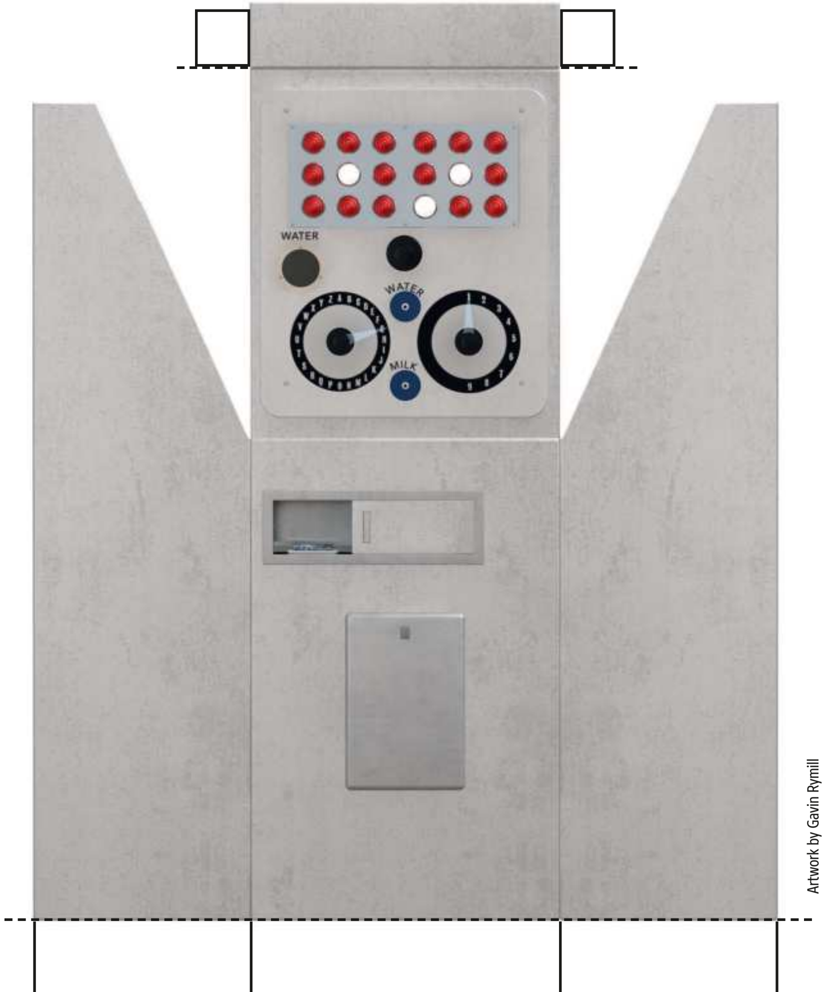






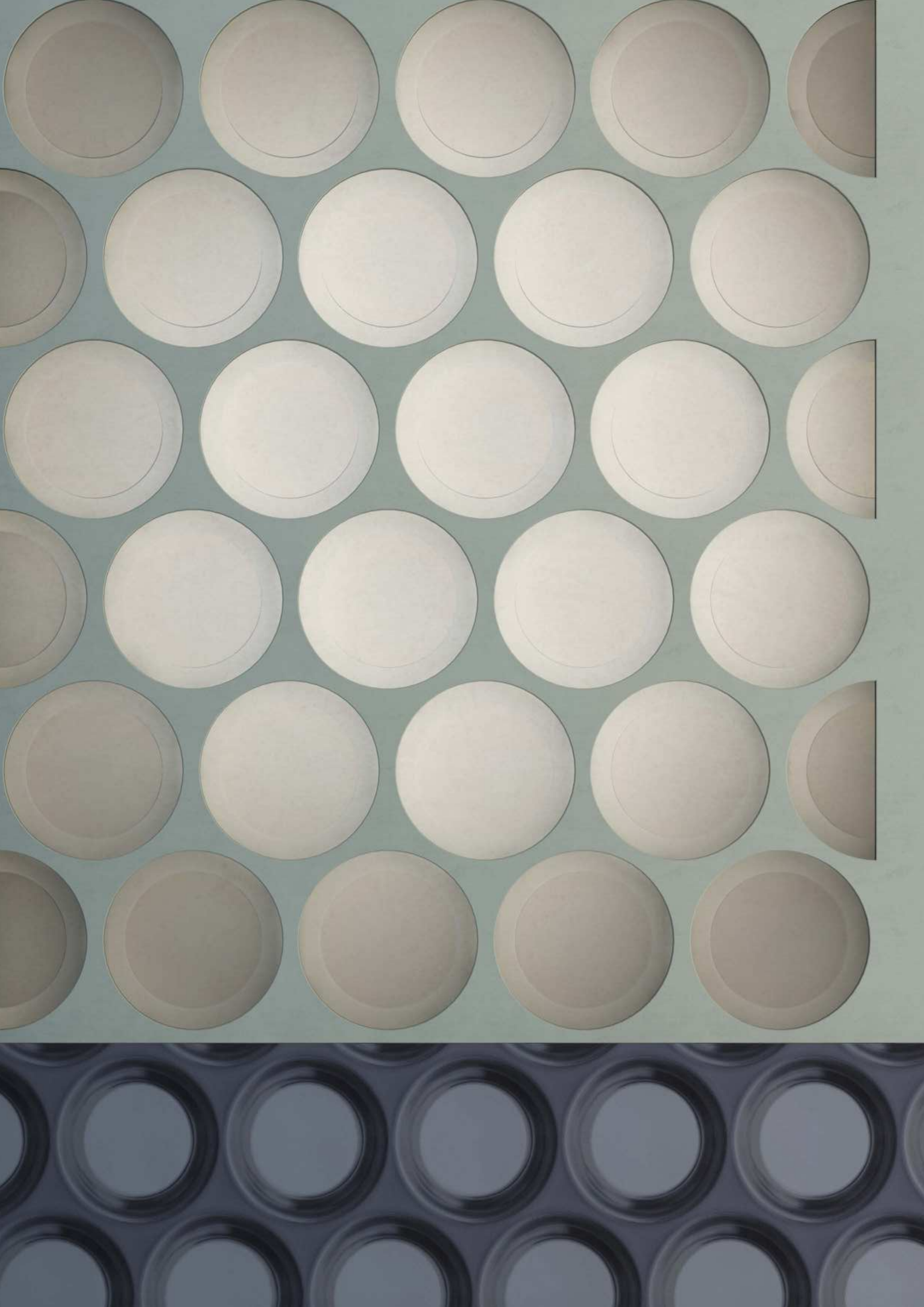


Cut around the TARDIS console and fold over the flap along the dotted line at the bottom. Then cut aound the back support (A), fold along the dotted line and glue the small part to the centre back of the console, lining up the bottom with the base fold.



Cut around the food machine. Cut along the two centre solid lines at the bottom and fold the three flaps. Fold the two side pieces. Fold the top piece along the dotted line. Fold the two flaps on the top section and glue to the side pieces to make a box shape.

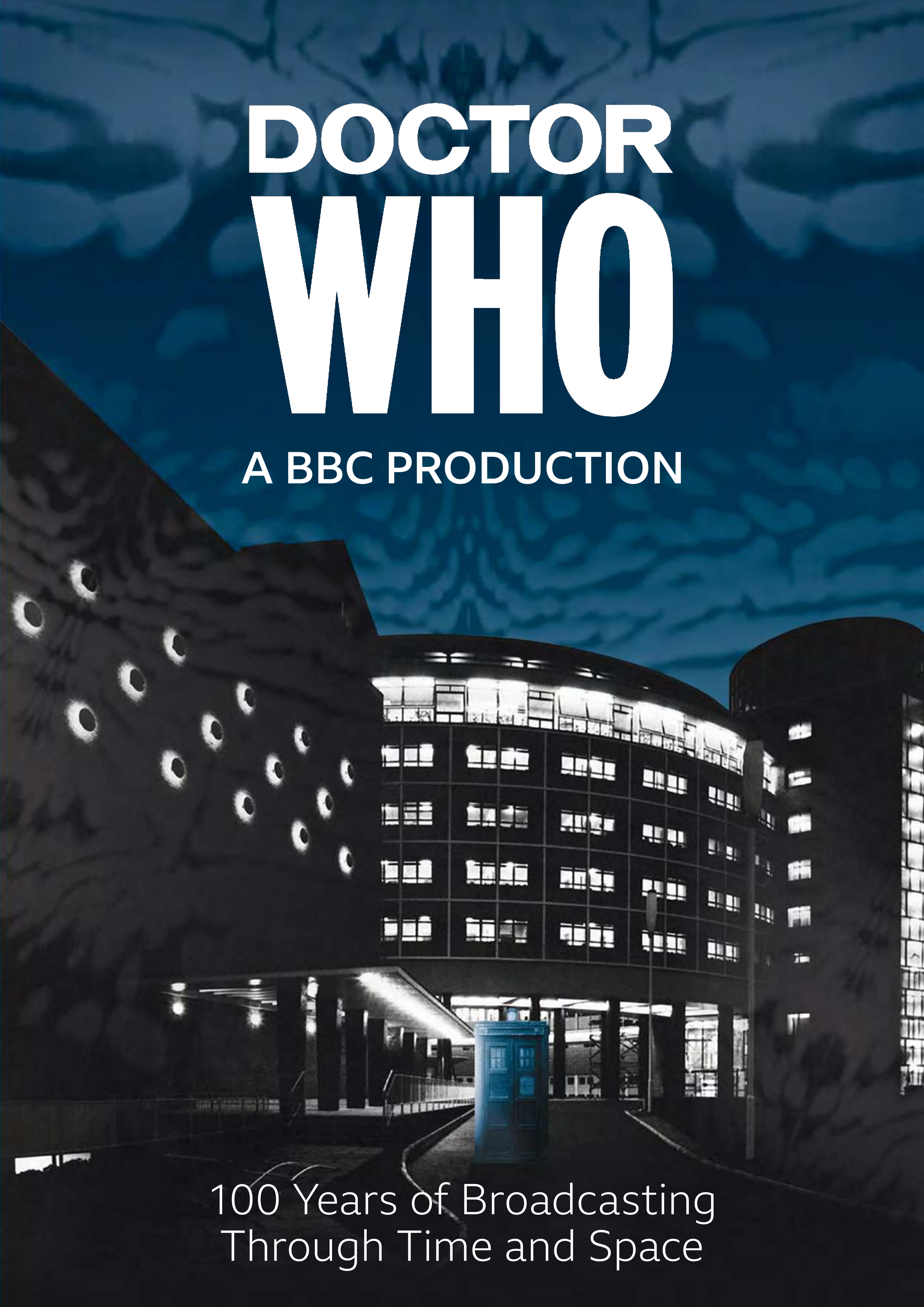
Artwork by Gavin Rymill



A1

DOCTOR WHO

A BBC PRODUCTION



100 Years of Broadcasting
Through Time and Space

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Above: Sarah Jane Smith actress Elisabeth Sladen at BBC Television Centre on 26 June 1973.

Opposite page: Rehearsing a scene for the second episode of *The Dalek Invasion Earth* at Riverside Studios on 25 September 1964.

DOCTOR WHO

A BBC PRODUCTION

At **Doctor Who Magazine** we pride ourselves on delving deep into the production history of our favourite series. But for this supplement we're going further back than ever before.

The BBC, the organisation that has been a constant throughout the show's history, is celebrating its centenary. What better opportunity to examine the role it played in creating *Doctor Who*, and still plays in producing the series to this day. The DWM team has compiled a personal history of that sometimes complex relationship, beginning with the BBC's inception in 1922 and continuing 40 years later with the Corporation's first attempts at devising its most famous science-fiction series.

Doctor Who: A BBC Production paints a detailed picture of the cultural landscapes the series subsequently navigated, highlights the way some of television's most influential executives steered its course, and explains why *Doctor Who* is now an intrinsic part of the Corporation's output. With the programme on the threshold of an exciting new era, it's arguably more important – and more cherished – than ever.

More than 60 years have passed since development of *Doctor Who* began at the BBC, and those years haven't always been plain sailing. Ultimately this is a story of how two great institutions have nurtured each other, evolving with changing times but continuing to represent some of the best that British broadcasting has to offer.

Marcus

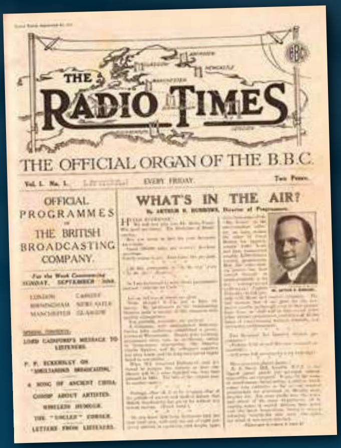
Marcus Hearn, Editor

THE ROAD TO AN UNEARTHLY CHILD

1922

18 October The original British Broadcasting Company Ltd is formed.

14 November The first BBC radio broadcast, from Marconi House on London's Strand.



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WHAT'S IN THE AIR?

1923

28 September The first edition of the *Radio Times* goes on sale, price 2d.

1927

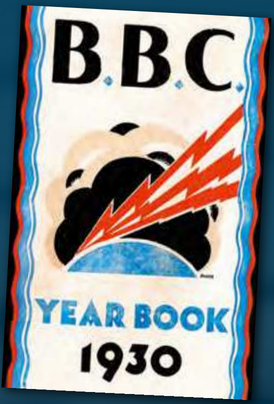
1 January By Royal Charter, the British Broadcasting Company becomes the British Broadcasting Corporation, with John Reith given the title Director-General.

1929

20 August Experimental broadcasts of John Logie Baird's 30-line television system begin, using BBC transmitters.

1930

14 July Half an hour long, and with just three characters, a production of Luigi Pirandello's *The Man With the Flower in His Mouth* is the first-ever BBC TV drama – broadcast from 133 Long Acre.



1931

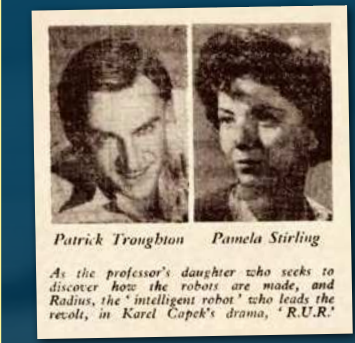
11 May William Hartnell receives his first *Radio Times* credit – appearing in the cast of a radio broadcast entitled *Chinese Moon Party: A Landscape in Lacquer*.

1936

2 November The BBC Television Service is officially launched, broadcasting in 240 and 405 lines on alternate weeks from Alexandra Palace, on a hill in North London.

1938

11 February The BBC makes its first foray into TV science fiction with a 35-minute extract from Karel Čapek's *R.U.R.* ('Rossum's Universal Robots').



Patrick Troughton *Pamela Stirling*

As the professor's daughter who seeks to discover how the robots are made, and Radius, the 'intelligent robot' who leads the revolt, in Karel Čapek's drama, 'R.U.R.'

1948

4 March The BBC mounts a second version of *R.U.R.* – with an actor named Patrick Troughton in the role of the revolting robot Radius.

1950

21 May The BBC's Lime Grove TV studios in Shepherd's Bush, London W12, are officially opened.

1953

2 June The coronation of HRH Queen Elizabeth II in Westminster Abbey is watched live by an estimated 20 million viewers.

The Quatermass Experiment

22 August The same Abbey features in the horrifying climax to Nigel Kneale's seminal six-part sci-fi thriller, *The Quatermass Experiment*.

24 November Jacqueline Hill plays Fairy Blackstick in the children's serial *The Rose and the Ring* – her first known BBC TV appearance.

1954

20 March William Russell, then known as Russell Enoch, makes his first known BBC TV appearance – as a vicar in the Lancashire-set play, *Lonesome Like*.

1955

22 October The pioneering work of Jack Kine and Bernard Wilkie, from the newly formed Visual Effects Department, features in *Quatermass II*.

1958

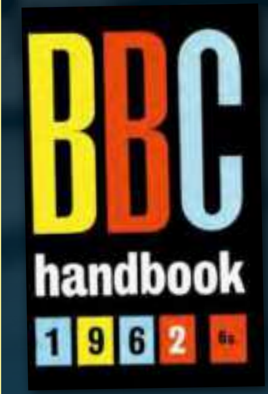
22 December The BBC Radiophonic Workshop, recently established at Maida Vale Studios, provides uncanny sound effects for *Quatermass and the Pit*.

1960

29 June The specially built BBC Television Centre opens at White City.

1961

18 February Carole Ann Ford appears in *River Beat*, an episode of the seminal police show *Dixon of Dock Green* (albeit credited 'Carol').

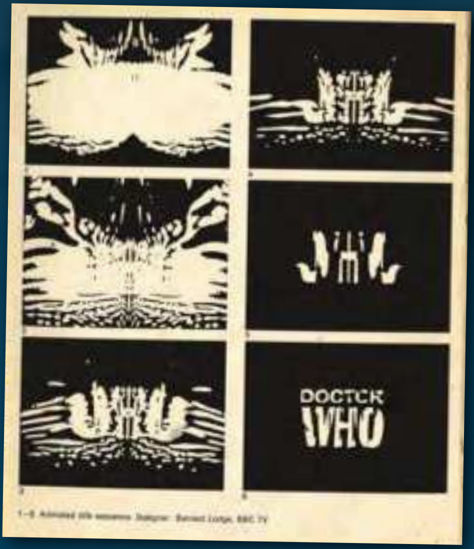


1962

April 25 The BBC Survey Group delivers a report on science fiction for television to Donald Wilson, in charge of the Script Unit.

12 December Sydney Newman takes over as the BBC's Head of Drama – and soon begins investigating the possibility of an early Saturday evening sci-fi show.

1963


DOCTOR WHO
1–6 Animated title sequence. Designer: Bernard Lodge, BBC TV

20 August Graphics Unit employee Bernard Lodge films *Doctor Who*'s 'howlround' titles at Ealing – the first footage shot for the series.

23 November Viewers get their first glimpse of William Hartnell, William Russell, Jacqueline Hill and Carole Ann Ford in the first ever episode of *Doctor Who – An Unearthly Child*.

"DOCTOR WHO"
"AN UNEARTHLY CHILD"

BBC
1961
Handbook

THE 1960s

Doctor Who was just one product of the BBC's bid for increased relevance in a fast-moving decade.

By OLIVER WAKE

BBC1965
HANDBOOK

Above left and right: The *BBC Handbooks* for 1961 and 1965.

Right inset: Hugh Carleton Greene, Director-General of the BBC from 1960-69.

Below: Sydney Newman, BBC Head of Drama from 1962-66.

Bottom: Title cards for 1960s BBC comedy hits *Steptoe and Son*, *The Likely Lads*, *Till Death Us Do Part* and *That Was the Week that Was*.

The BBC's purpose during the 1960s was the same as it had always been. Underpinned by Royal Charter, it was to provide broadcasting to the United Kingdom on a non-commercial public service basis. The BBC has always seen its objectives as being to inform, educate and entertain its audience. But in the 1960s the order of these priorities became more flexible than before.

Traditionally somewhat paternal in character, the BBC's television output had fared badly in the ratings battle that followed the introduction of a commercial rival, Independent Television (ITV), in 1955. By the end of the 1950s, the BBC's share of the audience had dropped to around 25 per cent. The fightback began in the 1960s.

Appointed as Director-General at the start of the decade, Hugh Carleton Greene (Sir Hugh from 1964) encouraged innovation, and programmes that reflected changing social attitudes. Under Greene, a more populist approach emerged, most obviously in comedy and drama. In comedy, series like *Steptoe and Son* (1962-74), *The Likely Lads* (1964-66) and *Till Death Us Do Part* (1965-75) were both modern and popular – as was the controversial satire of *That Was the Week That Was* (1962-63).

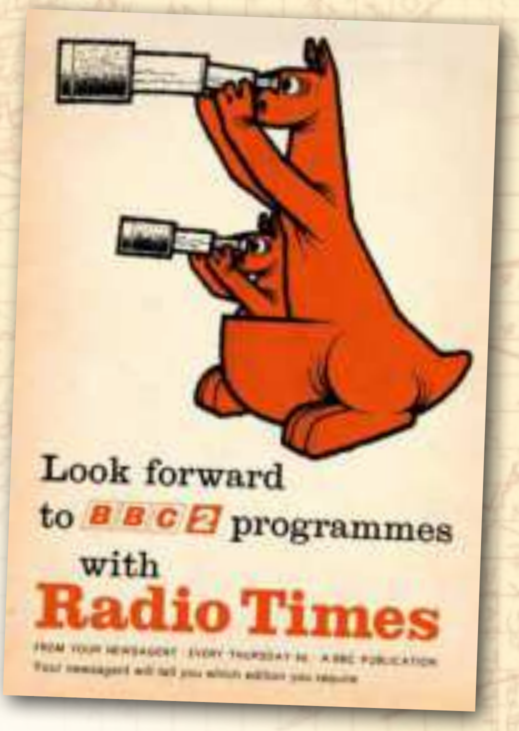
Greene brought in Sydney Newman, who had already proved his popular touch at ITV, to head up BBC drama from the end of 1962. Newman created a Drama Group comprised of three departments, whose popular successes included *Z Cars* (1962-78), *Dr Finlay's Casebook* (1962-71) and *The Wednesday Play* (1964-70). And, of course, *Doctor Who*. Entertainment and populism had to be tempered by the BBC's public service ethos, so *Doctor Who* was conceived with an educational remit, hence its explorations of history and science in its early years.

Greene's innovations were a success and ratings rapidly improved to a point where the BBC had parity with ITV.

Doctor Who was a product of the Serials Department – the first head of which was Donald Wilson, who helped devise the show along with Newman and others. He was succeeded in 1966 by Shaun Sutton, who later wrote in his memoir that he had an "abiding soft spot" for the series, despite a distaste for science fiction generally. Sutton replaced Newman at the top of the Drama Group in 1967 while maintaining his role as Head of Serials. He would continue to have oversight of *Doctor Who* until 1981.

Allthough the BBC had no regulator beyond its own governors, outside parties did influence its conduct, notably the trades unions. The actors' union Equity, in particular, exerted significant control over drama recordings. Concerned to keep television drama as close to live performance as possible, Equity insisted on near-

STEPTOE AND SON
THE LIKELY LADS
TILL DEATH US DO PART
THAT WAS THE WEEK THAT WAS


Look forward
to BBC2 programmes
with
Radio Times
FROM YOUR NEWSAGENT · EVERY THURSDAY 9d · A BBC PUBLICATION
Your newsagent will tell you which edition you require

AS EARLY AS 1965 MARY WHITEHOUSE WAS COMPLAINING THAT THE DALEKS MIGHT INCITE CHILDREN TO MURDER.

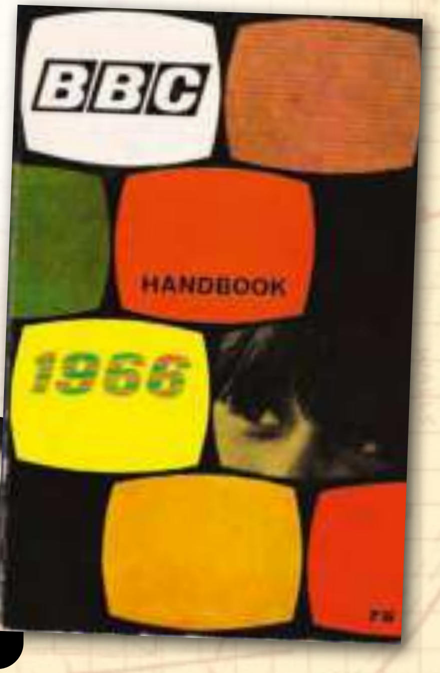
continuous recording. They limited studio recording time to triple a programme's duration, meaning each 25-minute episode of *Doctor Who* could only be allowed 75 minutes for recording. Such restrictions wouldn't be removed until the early 1970s.

The mid-1960s also saw the rise of Mary Whitehouse's 'Clean Up TV' campaign and its successor pressure groups. Whitehouse lobbied against what she called the BBC's "propaganda of disbelief, doubt and dirt", gaining traction in parts of the popular press. Her influence would grow and she would become a thorn in the side of the *Doctor Who* production team in the 1970s. However, as early as 1965 she was complaining that the Daleks might incite children to murder. Whitehouse is credited in some quarters as having played a role in the downfall of Sir Hugh Carleton Greene, who resigned as Director-General in 1969 and was replaced by Charles Curran.

The 1960s also saw an expansion of the quantity and technical quality of BBC Television. Following the recommendations of the government's Pilkington Committee, the BBC was awarded a second channel. BBC2 launched in 1964 to further the Corporation's public service remit by providing a home for minority interest programming, although it took time for its reception to be made available right across the UK.

The new channel broadcast in 625-line resolution, a step up from the 405 lines used by BBC1 and ITV – both of which soon followed suit, with *Doctor Who* recorded in 625 lines from the end of 1967. Similarly, BBC2 was the first channel to transmit colour programmes, starting piecemeal in 1967. By the end of the 1960s much of BBC1's output was in colour also – although it was only in late 1969, with the early recordings for Jon Pertwee's first season (for broadcast in 1970), that colour came to *Doctor Who*.

The BBC had started the 1960s somewhat in the doldrums, with one channel, broadcasting in monochrome. It ended the decade resurgent in the battle with ITV, broadcasting more relevant and popular programmes, frequently in colour, across two channels. It was the greatest expansion of the BBC's television offerings until the explosion of digital broadcasting nearly 40 years later. *Doctor Who* was one small part of the BBC's 1960s renaissance. ◆



Z CARS
DR. FINLAY'S CASEBOOK
DOCTOR WHO

Above left: Susan (Carole Ann Ford) and the Doctor (William Hartnell) are menaced by metal monsters in *The Survivors*, the second episode of the first Dalek serial (1963-64).

Above right: An ad for the *Radio Times* from 1964. BBC2 launched on 20 April of that year.

Left inset: Charles Curran, Director-General of the BBC from 1969-77.

Below left: Title cards for the 1960s BBC dramas *Z Cars*, *Dr Finlay's Casebook* and *Doctor Who*.

Below right: The *BBC Handbook 1966*.

SYDNEY NEWMAN

ABC ARMCHAIR THEATRE
brings you the big Sunday night play
ABC TELEVISION NETWORK

The Canadian producer who revitalised BBC drama in the early 1960s also played a key role in creating *Doctor Who*.

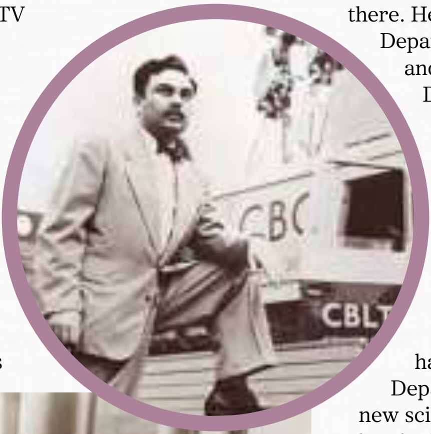
By EDDIE ROBSON

Large organisations often need an outsider to identify how they need to change, and in the 1960s the BBC needed Sydney Newman. Hailing from Toronto, Newman made training and information films during the Second World War and subsequently worked for the Canadian Broadcasting Corporation as Supervisor of Drama. In 1958 he moved to the UK and swiftly became Head of Drama at ITV franchisee ABC.

Newman felt British television was failing to appeal to the demographics ITV's advertisers were after. "Television dramas were usually adaptations of stage plays and invariably about the upper classes," he later commented. "I said, 'Damn the upper classes: they don't even *own* televisions!'" Newman transformed ABC's *Armchair Theatre* into a vehicle for original work written for TV, reflecting the lives of his viewers. He also loved science fiction, commissioning the children's serial *Target Luna* (1960) and instigating the anthology *Out of This World* (1962).

Impressed by Newman's work, the BBC offered him the position of Head of Drama, despite having to wait more than a year until his ABC contract expired in December 1962. The BBC didn't have advertisers to serve, but Newman applied much the same philosophy once he arrived there. He radically restructured the Drama Department, dividing it into Series, Serials and Plays; he also abolished the Script Department and created the job of story editor. He established BBC versions of ABC's anthology strands with *The Wednesday Play* (1964-70) and *Out of the Unknown* (1965-71). Above all he fostered a climate of creativity and risk-taking, and had a knack for unconventional thinking.

Newman is often credited as *Doctor Who*'s creator, but *Doctor Who* didn't have one creator, or even two. The Script Department had already been planning a new science-fiction series for several months when he joined the BBC, with ideas including a time-travel premise. Newman seized on this when it was presented to him by department head Donald Wilson, and they worked with the writers Wilson had assigned to the project, Alice Frick and John Braybon, as well as CE Webber, to nail a format. Webber channelled this into a proposal for *The Troubleshooters*, about a scientific problem-solving squad.



Above left: A young Sydney Newman at work in his native Canada.

Above right: An advert for ABC's *Armchair Theatre*, a series transformed by Newman.

Right inset: Newman at the Canadian Broadcasting Corporation.

Below: Newman with producer/director Morris Barry (to his right) and other members of the team behind the short-lived BBC1 soap opera *199 Park Lane* (1965).

NEWMAN IS OFTEN CREDITED AS *DOCTOR WHO*'S CREATOR, BUT *DOCTOR WHO* DIDN'T HAVE ONE CREATOR, OR EVEN TWO.

Newman rejected most of this and returned to the time-travel idea, suggesting a time machine that was larger on the inside. Counterintuitively, he decided the central character should be an old man fleeing his own people, even though Webber's idea of handsome young scientists was a more obvious point of identification for the intended family audience. The show gained the title *Doctor Who*. Much of the subsequent work was done by Wilson and Webber, but Newman steered them away from ideas like the Doctor having a hatred of science and progress: "I don't want him to be a reactionary." He appointed Verity Lambert as producer because he wanted someone "who'd be prepared to break rules", and continued to back her despite his opposition to introducing the Daleks.

The development of *Doctor Who* is a perfect example of how Newman operated. He was a big personality who wasn't shy of imposing himself, but he also encouraged collaboration, steered away from cliché and trusted his stable of talents. Newman moved away from the day-to-day running of *Doctor Who* after its launch but remained very protective of it throughout his time at the BBC, which came to an end in December 1967. "I don't think he would have greatly minded if I had rewritten *Oedipus Rex* and given it a happy ending," Newman's successor Shaun Sutton later wrote, "but put a foot wrong with *Doctor Who*, and the wires burned."

For most people, helping to create *Doctor Who*, one of the most successful TV shows in history, would be the biggest achievement of their career. Yet it was just part of a wave of remarkable drama ushered into existence by Sydney Newman. The stamp he left on the BBC in just five years remains extraordinary. ◆

DONALD WILSON

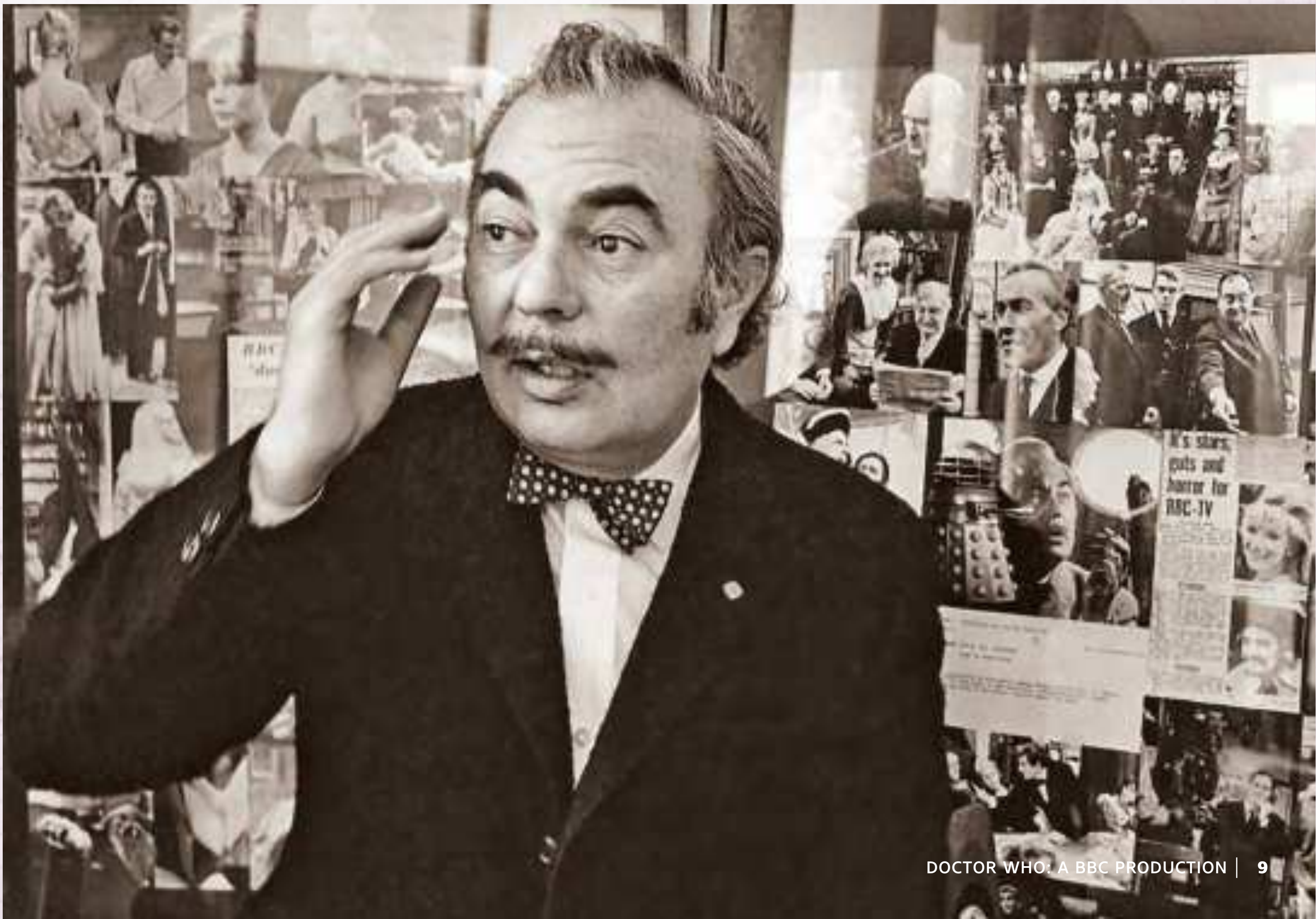
Donald Wilson had worked as a writer, assistant director and producer in the British film industry of the 1930s and 40s before accepting a job at the BBC's Script Department. Writing scripts and developing new talent, he started there in 1954 and became head of the department the following year. When Sydney Newman abolished it, he gave Wilson the new position of Head of Serials, a post Wilson eventually relinquished in 1966 in order to write the BBC's landmark adaptation of *The Forsyte Saga* (1967).

Wilson rarely spoke about *Doctor Who*, though he did claim credit for its title. Paperwork from the time proves he played as large a part in its creation as anyone. It was his suggestion that the time machine should also be able to travel in space "and into all kinds of matter". This is so woven into *Doctor Who* it seems obvious now, but the programme could easily have been confined to just travelling back and forth in Earth's history, as most time-travel series are. Just as importantly, Wilson defended the new programme against internal scepticism, expressing his firm belief that it would be a hit – which, as a respected BBC executive, counted for a lot.

Above left: Carole Ann Ford, Jacqueline Hill, Verity Lambert, William Russell and William Hartnell in BBC Television Centre's Bridge Lounge on 20 October 1964.

Above right: Donald Wilson, BBC Head of Serials from 1962-65.

Below: Newman in his BBC office in 1967.


It's stars, guts and horror for BBC-TV

TO EDUCATE AND ENTERTAIN

Doctor Who is inextricably associated with the BBC, and its values. But what are those values, and where do we see them in the programme?

By JONATHAN MORRIS

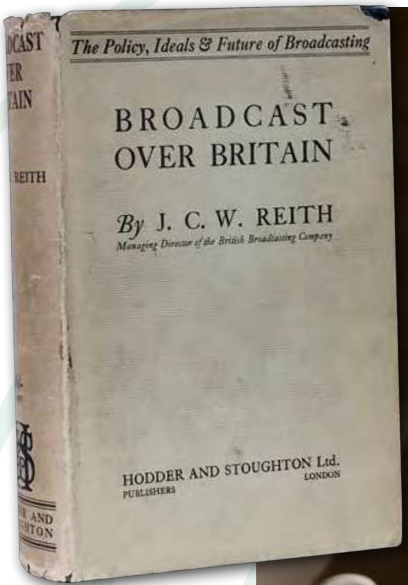
Although widely attributed to him, Lord Reith, the first General Manager of the BBC, never actually said that its mission was to "inform, educate and entertain". The phrase seems to have come from the Radio Corporation of America, which in 1922 considered its remit to be "a job of entertaining, informing and educating the nation". The BBC version – which, significantly, puts the priorities in a different order – doesn't appear in Reith's 1924 proposal for the BBC as a public service corporation, *Broadcast Over Britain*. In fact, it was originated in the BBC's revised 1937 Royal Charter; its first, in 1927, recorded its remit as plain "education and entertainment".

However, *Broadcast Over Britain* did supply another important aspect of the BBC's remit – "to carry into the greatest possible number of homes everything that is best in every department of human knowledge, endeavour and achievement". In addition, "the individual peculiarities [of the public] have to be catered for to some extent also". In other words, with its programming the BBC should strive to do at least one of three things – to reach a large audience, to provide something of high quality, or to cater to a minority that's otherwise not being served. The third could also be considered as a remit to provide a diverse output: something for everyone.

Of course, just fulfilling one of these criteria is not enough. In the words of Huw Wheldon, the Managing Director of BBC Television from 1968 to 1975, it's important "for good programmes to be popular, and popular programmes to be good". This is taken from his 1971 *Competition in Television* speech (also widely misquoted) and it's summarised in the current iteration of the BBC's Royal Charter – as a public purpose to provide the "most creative, highest quality and distinctive output" that takes "creative risks".

So how does this apply to *Doctor Who*? Well, *Doctor Who* was originally created as a combination of all three of the above criteria. It was intended to appeal to a mass audience, solving the problem of a dip in viewing figures between the sports round-up *Grandstand* (1958-2007) and the record review show *Juke Box Jury* (originally 1959-67). It was intended to be of high quality – which was why 1960s drama head Sydney Newman emphasised in his handwritten notes on the original *Doctor Who* outline in May 1963 that it should be a "drama based upon and stemming from factual material and scientific phenomena and actual social history of past and future" and should have "no bug-eyed monsters". And the way to do this was by being distinctive and filling a gap in the market for popular science fiction – despite misgivings, set out in a BBC Survey Group Report on 25 April 1962, that sci-fi didn't appeal to women and had "not yet shown itself capable of supporting a large population". It was, at the time, a big creative risk.

Of course, the risk paid off, and for its first couple of years *Doctor Who* was a mainstream success. And, indeed, that remained the case for most of the 1970s, when it formed part of an extremely strong Saturday night line-up. However, for most of its first two and a half decades *Doctor Who* was never really regarded as being of high quality. In all its Audience Research Reports, the programme got average or poor Reaction Index figures, with viewers not making any distinction between what fans regard as good or bad *Doctor Who* stories. Partly this can be attributed to the way Reaction Index figures were compiled; they were based on the views of families as a whole, so it would consist of mums and dads giving their verdicts on a programme they'd had to sit through for the sake of the children. →


The Policy, Ideals & Future of Broadcasting
BROADCAST OVER BRITAIN
By J. C. W. REITH
Managing Director of the British Broadcasting Company
HODDER AND STOUGHTON Ltd.
PUBLISHERS
LONDON

Opposite page from top: The changing face of Doctor Who, as played by William Hartnell, Patrick Troughton, Jon Pertwee, Tom Baker, Peter Davison, Colin Baker, Sylvester McCoy, Paul McGann, John Hurt, Christopher Eccleston, David Tennant, Matt Smith, Peter Capaldi, Jodie Whittaker, Jo Martin and Ncuti Gatwa.

Top left: John Reith's *Broadcast Over Britain* (1924) proposed that the BBC should become a public service corporation.

Top right: Reith was General Manager/Managing Director of the British Broadcasting Company from 1922-27, and the first Director-General of the British Broadcasting Corporation from 1927-38.

Above left inset: Huw Wheldon, Managing Director of BBC Television from 1968-75.

AT THE TIME, *DOCTOR WHO* WAS A BIG CREATIVE RISK.

Below: Ian (William Russell), Barbara (Jacqueline Hill) and Susan (Carole Ann Ford) make a desperate dash back to the TARDIS in the final episode of the first *Doctor Who* adventure, *100,000 BC* (1963).

TO EDUCATE AND ENTERTAIN

Above left: The Doctor (Colin Baker) and Peri (Nicola Bryant) are prisoners of the Jocondans in *The Twin Dilemma* (1984) – a story that registered relatively disappointing Audience Appreciation scores.

Above right: The Doctor (David Tennant) and Donna (Catherine Tate) in *The Stolen Earth* (2008), which scored an exceptionally high Audience Appreciation figure.

Right inset: Christopher Eccleston (as the Doctor) and Billie Piper (Rose) in a publicity shot for Series 1 (2005).

Below left: BARB conducted Audience Research for the BBC from 1981-2002.

Below right: The BBC Audience Research Report for *Devil's Planet*, the third episode of *The Daleks' Master Plan* (1965-66).

→Unfortunately, *Doctor Who*'s Appreciation Index scores in the 1980s were even less impressive, as more selective viewing habits meant that the average RI/AI score for drama had risen from 62 per cent in 1963 to 75 per cent in 1987. *Doctor Who*, however, was still getting the same sort of scores it had been getting in 1964. Which pretty much spelled the end of the series. The BBC could no longer justify it in terms of popularity or quality, nor did it seem to be greatly appreciated by the niche audience that was still watching it.

By contrast, since its return *Doctor Who* has usually achieved excellent viewing figures and high AI scores, now compiled by the BBC Audience Research Unit rather than BARB (Broadcasting Audience Research Board). The average AI for drama has now risen to 84 per cent, and *Doctor Who* has mostly achieved above-average scores, reaching an incredible 91 per cent for *The Stolen Earth*/*Journey's End* in 2008.

So, for much of the time since 2005, *Doctor Who* could be considered to have ticked all three BBC boxes – popularity, quality and distinctiveness. Seemingly, it's the third of these that's most important, so far as *Doctor Who* is concerned. There will always be high-rating entertainment shows and award-winning dramas, and the BBC has made a great many of them, but there haven't been lots of other programmes like *Doctor Who*. It's the perfect example of a programme that only the BBC could have commissioned, because it exemplified Lord Reith's edict that the BBC should cater to a large audience through breadth of output, rather than by appealing to the lowest common denominator.

That seems to have been what kept the series going during those periods when it wasn't getting great viewing figures or high appreciation scores, such as in the second half of the 1960s – the fact that *Doctor Who* was catering for an audience that would miss it if it were cancelled. But its continuation has never been guaranteed. *Doctor Who* was, and is, designed to be a mainstream programme that its audience adores, so if it isn't doing well in the ratings, or is getting low appreciation scores, then there's something wrong. But *Doctor Who*'s success – and certainly its longevity – is a direct consequence of the BBC's 'Reithian' mission to provide distinctive programming.

***DOCTOR WHO* IS THE PERFECT EXAMPLE OF A PROGRAMME THAT ONLY THE BBC COULD HAVE COMMISSIONED.**

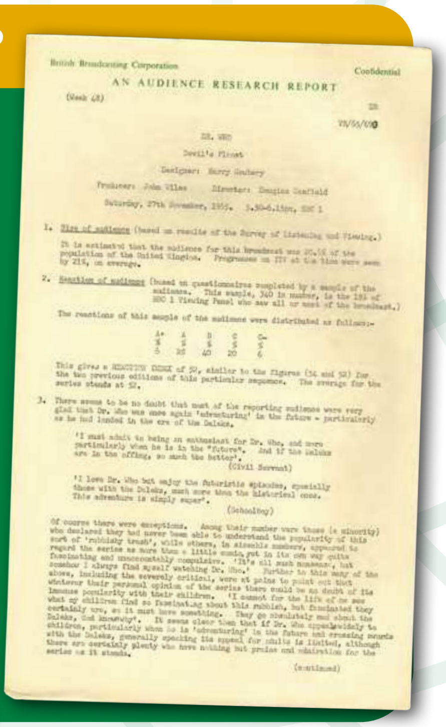
AN APPRECIATIVE AUDIENCE?

To find out what the public thought of its programming, in 1936 the BBC employed market researcher Robert J Silvey to head the Listener Research Section. This became the BBC Audience Research Department in 1950, as it included the nascent television service.

To estimate viewing figures, the BBC consulted a representative sample of 3,000 adults, who would be contacted each day to report what they'd viewed or listened to the day before. But to measure quality, a smaller panel of 600 families was used. This Viewing Panel was constantly changing, with each family serving for 12 weeks and a third of the panel changing every four weeks. They would then, for programmes they'd watched, "sum up their feelings" by giving them a mark, from A+ (extreme enjoyment) to C- (extreme dislike).

Once all the responses were in, the Audience Research Department would compile a report for each surveyed programme. This would detail the Size of Audience (as a percentage of the population) and the Reaction of Audience, including a calculation of its 'Reaction Index'. This was worked out by means of giving each mark a score (A+ being 4, A being 3, B being 2, C being 1 and C- being 0), adding them up and then dividing the total by four to create a percentage.

From 1981 to 2002 Audience Research was conducted by BARB (the Broadcasting Audience Research Board, a limited company jointly run by the BBC and the ITV companies), using a combination of Setmeters, interviews and viewer diaries, and compiling an Appreciation Index by asking viewers to award programmes a mark out of ten.



British Broadcasting Corporation
Confidential

AN AUDIENCE RESEARCH REPORT

(Week 48)

DR
TV/65/[illegible]

DR. WHO
Devil's Planet
Designer: Barry Newbery
Producer: John Wiles   Director: Douglas Camfield
Saturday, 27th November, 1965. 5.50-6.15pm, BBC 1

1. Size of audience (based on results of the Survey of Listening and Viewing.)

It is estimated that the audience for this broadcast was [illegible]% of the population of the United Kingdom. Programmes on ITV at the time were seen by 21%, on average.

2. Reaction of audience (based on questionnaires completed by a sample of the audience. This sample, 340 in number, is the 18% of BBC 1 Viewing Panel who saw all or most of the broadcast.)

The reactions of this sample of the audience were distributed as follows:-

A+	A	B	C	C-
%	%	%	%	%
[illegible]	25	40	20	6

This gives a REACTION INDEX of [illegible], similar to the figures (54 and 52) for the two previous editions of this particular sequence. The average for the series stands at 52.

3. There seems to be no doubt that most of the reporting audience were very glad that Dr. Who was once again 'adventuring' in the future – particularly as he had landed in the era of the Daleks.

'I must admit to being an enthusiast for Dr. Who, and more particularly when he is in the "future". And if the Daleks are in the offing, so much the better'.
(Civil Servant)

'I love Dr. Who but enjoy the futuristic episodes, especially those with the Daleks, much more than the historical ones. This adventure is simply super'.
(Schoolboy)

Of course there were exceptions. Among their number were those (a minority) who declared they had never been able to understand the popularity of this sort of 'rubbishy trash', while others, in sizeable numbers, appeared to regard the series as more than a little dumb, yet in its own way quite fascinating and unaccountably compulsive. 'It's all such nonsense, but somehow I always find myself watching Dr. Who.' Further to this many of the above, including the severely critical, were at pains to point out that whatever their personal opinion of the series there could be no doubt of its immense popularity with their children. 'I cannot for the life of me see what my children find so fascinating about this rubbish, but fascinated they certainly are, so it must have something. They go absolutely mad about the Daleks, God knows why'. It seems clear then that if Dr. Who appeals widely to children, particularly when he is 'adventuring' in the future and crossing swords with the Daleks, generally speaking its appeal for adults is limited, although there are certainly plenty who have nothing but praise and admiration for the series as it stands.

(continued)

POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICERS & CARS
RESPOND TO ALL CALLS
PULL TO OPEN

There's one more quote from Lord Reith's *Broadcast Over Britain* that applies to *Doctor Who*: "The divine gift of imagination is an essential characteristic of the broadcaster." And no other programme encapsulates imagination better than *Doctor Who*. It has always been a showcase for the BBC as a 'fantasy factory', whether by showing off its design talents (the Daleks being the obvious example), or its facility for special effects, or the sounds coming out of its Radiophonic Workshop. It's a programme where the BBC gets to do a costume drama and play with its new vision-mixing desk at the same time. It's a programme where actors get to do something out of the ordinary and where directors get to show their mettle. And it's a programme where writers can step out of everyday situations – hospitals, police stations and sitting rooms – and let their imaginations run riot.

It may not always have topped the ratings or won awards, but it's always been distinctive; distinctively BBC.

BROADCASTING

Since 2006, the BBC's Royal Charter has also required it to do more than disseminating "information, education and entertainment". It now has to "represent and serve the diverse communities of all of the United Kingdom's nations and regions" and "reflect the United Kingdom, its culture and values to the world".

This hasn't really been an imposition as far as *Doctor Who* is concerned, as it was doing all those things anyway. From 2005 *Doctor Who* has deliberately given visibility to the United Kingdom's nations, regions and races through its characters, its settings and its diverse casting (particularly of its leads). In the 20th century, *Doctor Who* was, by and large, a programme made in England where everyone spoke in the same BBC English; it's now a programme made in Wales where the most recent lead is a woman from Yorkshire, and will soon be a Rwandan-born Scot. And *Doctor Who* has always reflected the best of the United Kingdom, celebrating its historical heritage and its contemporary culture all in the same programme.

IT'S A PROGRAMME WHERE WRITERS CAN LET THEIR IMAGINATIONS RUN RIOT.

It seems to have taken a while for the BBC to realise, but *Doctor Who* is one of its biggest assets. It evokes fond, nostalgic memories of childhood scares while being modern, vibrant and forward-looking. You can think of it as a 'brand' or an 'intellectual property', but it's so much more than that. Robert J Silvey, Head of BBC Viewer Research, first described the concept in 1977 – it's a form of paracosm, a childhood world of the imagination that retains its fascination and endures into adulthood. It's part of the national consciousness.

That's why the foyers of so many BBC buildings now feature a Dalek or a TARDIS. It's why, if you visit the BBC's 100 website, a Dalek appears in the first few seconds, and *Doctor Who* appears twice in the BBC's timeline. It's why *Doctor Who* is getting a special episode as part of the BBC's anniversary. *Doctor Who* is now considered quintessentially BBC – not just in the United Kingdom, but around the globe. In terms of longevity and international recognition, it's the BBC's biggest success. ◆

Above left: Delia Derbyshire demonstrates a sine wave at the BBC Radiophonic Workshop in 1965.

Above right: Peter Capaldi (as the Doctor) and Pearl Mackie (Bill) in a publicity shot for *The Pilot* (2017).

Left inset above: The BBC's current Royal Charter.

Left inset below: Ncuti Gatwa was announced as the new Doctor on 8 May 2022.

Below: Jodie Whittaker (as the Doctor) and Mandip Gill (Yaz) as they appeared in the series-long *Flux* (2021).

BBC
1970
HANDBOOK

BBC HANDBOOK 1971

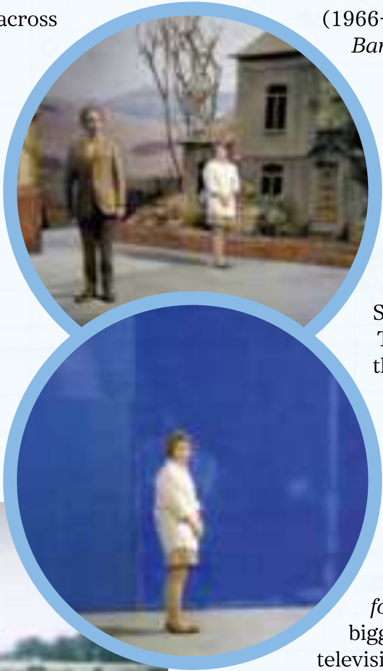
THE 1970s

A new decade heralded a technological revolution at the BBC – with *Doctor Who* in the vanguard.

By CHRIS BENTLEY

British television's most colourful decade was about to dawn when BBC1 and ITV joined BBC2 in transmitting 625-line colour pictures on 15 November 1969. *Doctor Who* was at the forefront of this new broadcasting era, with the programme's first colour series launched across the country on 3 January 1970. But of the eight million viewers who watched Jon Pertwee's introduction as the Doctor, just a tiny minority actually *saw* the programme in colour.

In January 1970, colour signals could only be received in the London, Midlands, North-West, Yorkshire and Central Scotland areas, as other regional transmitters still had to be upgraded to broadcast colour signals. Moreover, colour television sets were expensive, both to buy and rent, and a colour television licence cost almost twice as much as a monochrome one. At the start of 1970, just 200,000 households in the UK had a colour TV set.



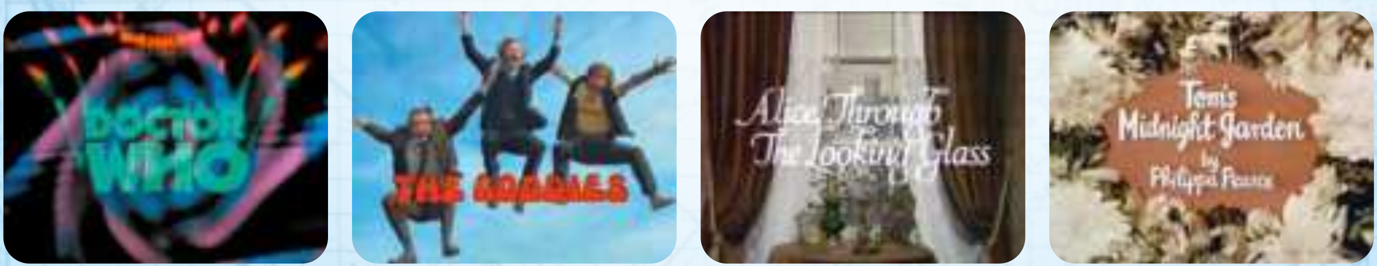
Very much aware of the need to encourage the uptake of colour television, the BBC responded by broadcasting programmes that demonstrated the format's superiority over black-and-white entertainment: costume dramas, musical variety, travel and natural history films, as well as colourful imported film series such as *Star Trek* (1966-69), *The Banana Splits* (1968-70) and *Barrier Reef* (1970-71).

Doctor Who, in particular, was singled out to promote the new technology. In conjunction with the launch of the BBC1 and ITV colour services, the new regular cast – Jon Pertwee, Nicholas Courtney and Caroline John – made a public appearance, in full costume, at a special Colour Exhibition mounted in the Euston Station forecourt in central London.

The programme itself readily exploited the possibilities offered by the new technology. Producer Barry Letts was an early proponent of Colour Separation Overlay (CSO), an innovative in-studio process that enabled images from different sources to be combined 'as live'.

Described by sometimes *Doctor Who* scripter Malcolm Hulke (in *Writing for Television in the 70s*, 1976) as "the biggest technological development in television in recent years", the technique had originally been created for American television, but was redeveloped by BBC technicians for the UK's PAL system in 1968. With Letts having made full use of the opportunities that *Doctor Who* provided for experimentation, many other programmes reaped the rewards – including *The Goodies* (1970-82) and highly acclaimed dramatisations of *Alice Through the Looking Glass* (1973) and *Tom's Midnight Garden* (1974).

The 1970s also saw the Corporation moving into new areas of business with the expansion of BBC Enterprises. Primarily concerned with the export of BBC programmes to overseas territories, Enterprises was a division that also


DOCTOR WHO
THE GOODIES
Alice Through The Looking Glass
Tom's Midnight Garden by Philippa Pearce

Above left and right: The *BBC Handbooks* for 1970 and 1971.

Right inset: Producer Barry Letts, with the help of an assistant, demonstrates blue-screen Colour Separation Overlay in a BBC training video from the early 1970s.

Below: The lead cast of the 1970 season of *Doctor Who* – Nicholas Courtney (as Brigadier Lethbridge-Stewart), Jon Pertwee (the Doctor) and Caroline John (Dr Liz Shaw).

Bottom: Title cards for 1970s CSO-intensive productions *Doctor Who*, *The Goodies*, *Alice Through the Looking Glass* and *Tom's Midnight Garden*.

Above left: Tom Baker (as the Doctor) publicises *Genesis of the Daleks* in the BBC Television Centre car park on 24 February 1975.

BBC enterprises
Film Catalogue
1975/76

Top right: BBC Enterprises' *Film Catalogue* for 1975-76.

BBC
Handbook 1979
BBC

Above Right: The *BBC Handbook 1979*.

IN 1970, ENTERPRISES BEGAN MOUNTING EXHIBITIONS OF COSTUMES, MODELS AND PROPS FROM BBC PROGRAMMES.

arranged the promotion and licensing of BBC products. The division's mandate was to reinvest its net profits – after staff and operating costs had been paid – into future radio and television production.

In 1970, Enterprises began mounting exhibitions of costumes, models and props from BBC programmes, starting with a costume display from *The Six Wives of Henry VIII* (1970) at Hampton Court Palace, with another from its sequel *Elizabeth R* (1971) the following year. The new BBC Exhibitions department soon staged a Visual Effects Exhibition at the Science Museum in London, and its success prompted the development of permanent *Doctor Who* exhibitions in Blackpool and at Longleat House in Wiltshire.

BE SURE TO VISIT A
BBC tv
EXHIBITION
GUIDE TO
BBC enterprises
EXHIBITIONS
DOCTOR
WHO
BBC tv

Left inset: Promotional material for the BBC exhibitions running in 1974, plus a souvenir badge.

For much of the 1960s, the BBC's merchandise licensing had been handled by external agencies such as Walter Tuckwell Associates – but the business was later brought in house, with the *BBC Handbook 1968* noting that: "Merchandising is one of the most impressive expansions in Enterprises' operations." Perhaps surprisingly, *Doctor Who* wasn't regarded as one of the division's leading merchandise lines at first; in the first half of the 1970s, it was consistently outperformed by *The Magic Roundabout*, *Camberwick Green*, *The Wombles* and *Star Trek*. The series was eventually acknowledged as Enterprises' top licensing property in 1977, boasting a range of merchandise that included board games, action dolls, clothing, poster magazines and story novelisations. But any expectation that *Doctor Who* might directly benefit from its own merchandising revenue was just a pipe dream.

By the start of 1975, rampant inflation had burdened the Corporation with operating expenditure that far outstripped its income, leaving a deficit of £19 million. Although BBC Enterprises' revenue that year amounted to £5 million, only a fifth of that was profit; it didn't even cover the BBC's corporation tax bill, let alone the interest on its overdraft. By 1979, the deficit had risen to £33 million; the Corporation was spending more than £6 million of its income on interest charges alone.

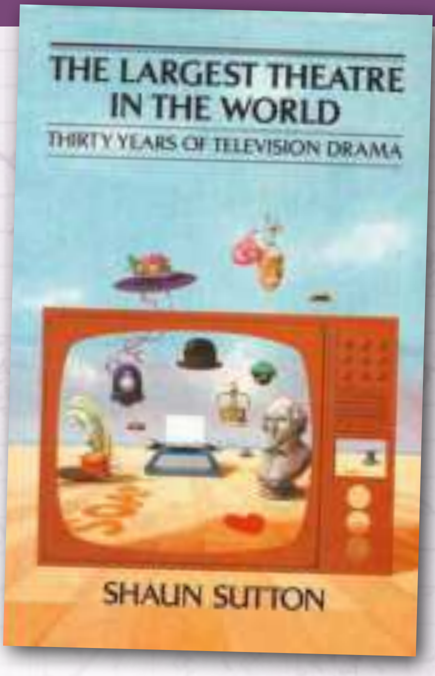
Resolving to turn away from deficit financing, the Governors announced staff layoffs, cutbacks in regional broadcasting, the postponement of improvements to working conditions, and reduced programme budgets. Despite all this, the Corporation soldiered on, continuing to produce quality programming that, it seemed, was the envy of the world. Among the top-selling shows to overseas markets in the late 1970s were the nostalgic veterinary series *All Creatures Great and Small* (1978-90), the sitcoms *Fawlty Towers* (1975-79) and *Butterflies* (1978-83), the documentary series *Connections* (1978), the musical drama *Pennies from Heaven* (1978) – and *Doctor Who*.

Early in 1977, *Doctor Who* was reported to have been sold to 36 countries worldwide, with a notably consistent following in Canada, Australia and New Zealand. At the height of the global *Star Wars* phenomenon, BBC Enterprises successfully sold a package of 98 episodes starring Tom Baker to syndicated stations across North America. It was the BBC's biggest US syndication sale to date.

Enterprises' most enduring licensing deal also came at the end of the decade, when Marvel UK was granted permission for *Doctor Who Weekly* – the original title of the magazine that still continues, after 43 years of uninterrupted publishing. ◆

DOCTOR
WHO
WEEKLY
Comic Strips! Features! Pin-ups!
THE DALEKS ARE BACK!
FREE TRANSFERS!
FREE TRANSFERS!
PLUS TWO FULL COLOUR DR WHO PANORAMAS INSIDE!
PRIZE WINNING COMPETITION INSIDE

Below: The first issue of *Doctor Who Weekly* (later Doctor Who Magazine), published by Marvel Comics on 11 October 1979.


THE LARGEST THEATRE IN THE WORLD
THIRTY YEARS OF TELEVISION DRAMA
SHAUN SUTTON

SHAUN SUTTON

The BBC's longest-serving Head of Drama was involved in casting no less than three Doctors.

By EDDIE ROBSON

Television isn't an industry where people tend to stay in one job for a long time. These days, by the time a programme airs, it's not uncommon for the person who commissioned it to have moved on. So it's remarkable that the BBC had the same Head of Drama for the whole of the 1970s.

Shaun Sutton had a stage background – his mother was an actress, his father a theatre critic. Having joined the BBC in 1952, he wrote and directed successful children's serials, which led to Sydney Newman offering him the producership of *Doctor Who* in 1963. Sutton turned the offer down, preferring to develop his work as a director. In 1966 he was appointed Head of Serials, and the following year he succeeded Newman as overall Head of Drama.

> SUTTON BELIEVED THAT COMPETITION FROM ITV WAS THE BEST THING THAT COULD HAVE HAPPENED TO THE BBC.

We know a great deal about Sutton's philosophy of television drama because he wrote a book on the subject, *The Largest Theatre in the World* (1982). Though a BBC man through and through, he believed that competition from ITV was "undoubtedly the best thing that could have happened to the BBC." He bemoaned the fact that the Corporation "has always been ludicrously slow at underlining its good points; an almost Freudian distaste for 'boasting' that verges on commercial suicide." His greatest pride was in plays – a term that, for him, included serials like Dennis Potter's six-part musical drama *Pennies from Heaven* (1978).

Sutton was markedly less enthusiastic about series – shows that had a set format, resolved their stories each week, and had little or no character development. "At their best," he wrote, "they were comparable with any

Above left: Shaun Sutton was BBC Head of Drama from 1967-81.

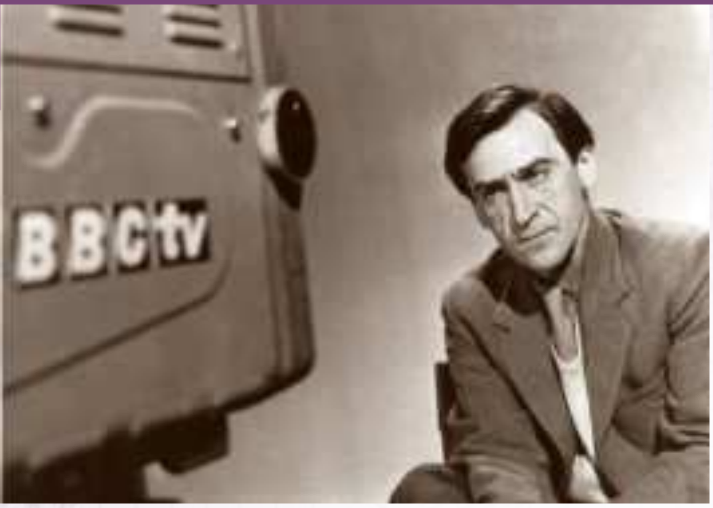
Above right: Sutton's memoir, *The Largest Theatre in the World* (1982).

Right inset: A still from *Bonehead* (1957-62) – a children's comedy series written and directed by Sutton.

Below left: Sutton produced six episodes of *Billy Bunter of Greyfriars School* in 1956.

Below right: The *Radio Times* for 4-10 March 1978 promoted *Pennies from Heaven*, one of Sutton's favourite productions from his time as Head of Drama.

Radio Times
"Pennies from Heaven"



television drama of the time... But at their worst, drama series were, and are, drama's least spectacular child." Sutton viewed them as essentially a product of American broadcasting (which he evidently disliked), noting approvingly that a 'serial' approach had broken through to British drama series in the 1970s, describing this as a "typically British compromise". He credited this shift to writers and producers frustrated with the limitations of the reset-button mode of drama – but it's not surprising that the change occurred on his watch.

Unlike Newman, Sutton mostly disliked science fiction. Yet he admired *Doctor Who*, and one can see why it appealed to him – it mixed series and serial, and didn't offer the same characters and situations each week. He can take some credit for *Doctor Who*'s longevity, too: while Head of Serials he was closely involved with recasting the lead role – advocating for Patrick Troughton, despite Newman's resistance, and working with the production team on the new Doctor's characterisation.

Troughton had belonged to Sutton's 'rep company' when he was a director; another company member was Barry Letts, who became a director himself. It was Sutton who convinced Letts to take over the producership of *Doctor Who* in 1970, when the series was at a low ebb, and no-one else wanted to do it. Sutton was also involved in casting Jon Pertwee and Tom Baker. All these personnel decisions were absolutely critical in establishing *Doctor Who* as one of the BBC's staple shows, one that transcended the natural life-cycle of a TV drama. Later, he overruled an attempt to oust Graham Williams as producer, an attempt that had been made to appease Tom Baker. Sutton reasoned that no star should be able to dictate to the BBC.

Sutton finally moved on in 1981 – the longest-serving Head of Drama the BBC ever had. In retrospect, his tenure coincided with British television's most stable era, during which the BBC operated two of the three channels. His successors would face a more challenging environment... ◆

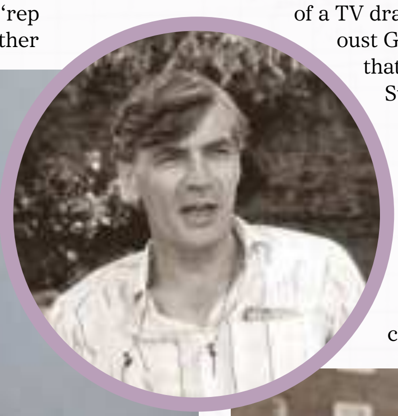
GRAEME MacDONALD

Graeme MacDonald was one of the most distinguished producers at the BBC, having run *Play for Today* (1970-84) during the period of its greatest success. In 1977 he became Head of Serials, and later Head of Drama.

MacDonald was aware *Doctor Who* was a tricky job. "You can't just hurl a novice in to do *Doctor Who*," he told the fanzine *DWB*. "I never regarded it as nursery slopes. I always made sure that the producers and the directors were the best that I could find." In practice, however, every producer of *Doctor Who* during its original run was a first-time drama producer. It was MacDonald who assigned Anthony Read, who had producing experience, as script editor to support the inexperienced Graham Williams.

MacDonald sought to steer *Doctor Who* away from an excess of flippancy and brutality. He later remarked that he was "very startled" by the violence of 1985's Season 22 – "I would have spotted that at script stage," he observed. But by then he'd moved on to become Controller of BBC2, the first and only channel controller to have a drama background.

PLAY FOR
TODAY



Above left: Sutton was keen for Patrick Troughton – seen here recording *Sunday Story* in 1962 – to succeed William Hartnell as the Doctor.

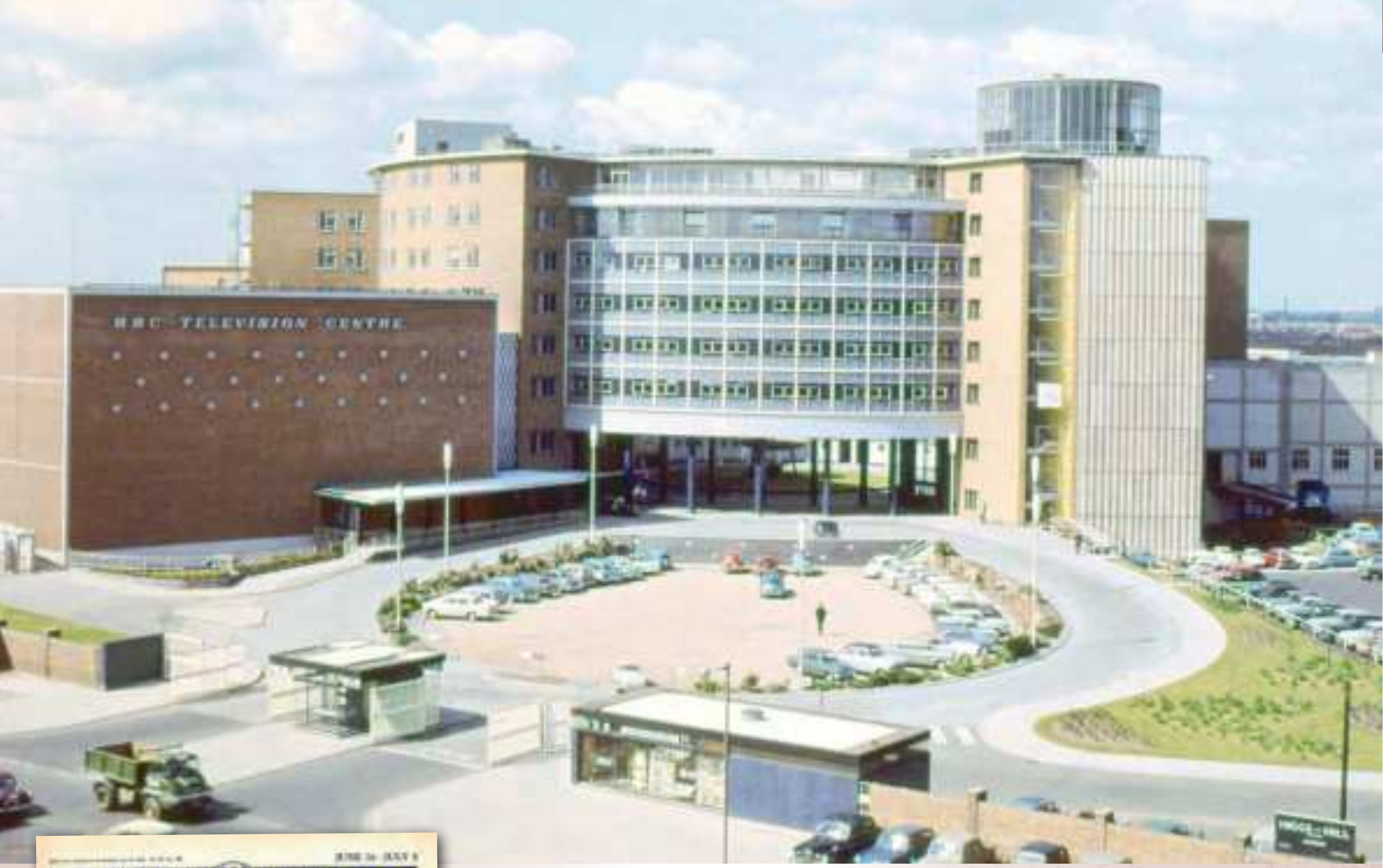
Above centre: A title card for *Play for Today*, produced by Graeme MacDonald.

Above right: MacDonald was BBC Head of Drama from 1981-83.

Far left: Sutton was a great advocate of *Doctor Who* during his long tenure as a BBC executive.

Left inset: Graham Williams, producer of *Doctor Who* from 1977-80, was defended by Sutton. Photo © Paula Bentham.

Below right: Tom Baker returns to his old building site, shortly after being announced as the new Doctor in February 1974.



JUNE 26–JULY 2
TELEVISION BBC AND SOUND
RADIO TIMES
FIRST NIGHT
OPENING OF THE
BBC TELEVISION CENTRE

STAGE MANAGEMENT

Television Centre, where numerous episodes of *Doctor Who* were recorded, remains one of the most familiar BBC buildings – but it was only one of *Doctor Who*'s many homes.

By JONATHAN HELM

Top: BBC Television Centre in 1978.

Above: Magician David Nixon, Richard Hearne's 'Mr Pastry' and comedian Arthur Askey promoted the opening of Television Centre on the cover of the *Radio Times* for 26 June-2 July 1960.

Right: Graham Dawbarn's famous 'question mark' design for Television Centre, as doodled on an envelope dated 1 December 1949.

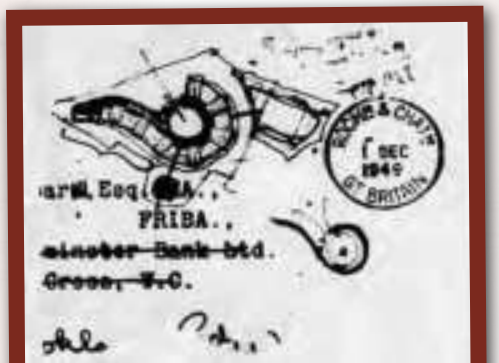
Doctor Who has been made at a variety of BBC addresses, ranging from the modest facilities of Lime Grove to some of the most cutting-edge television studios in the world.

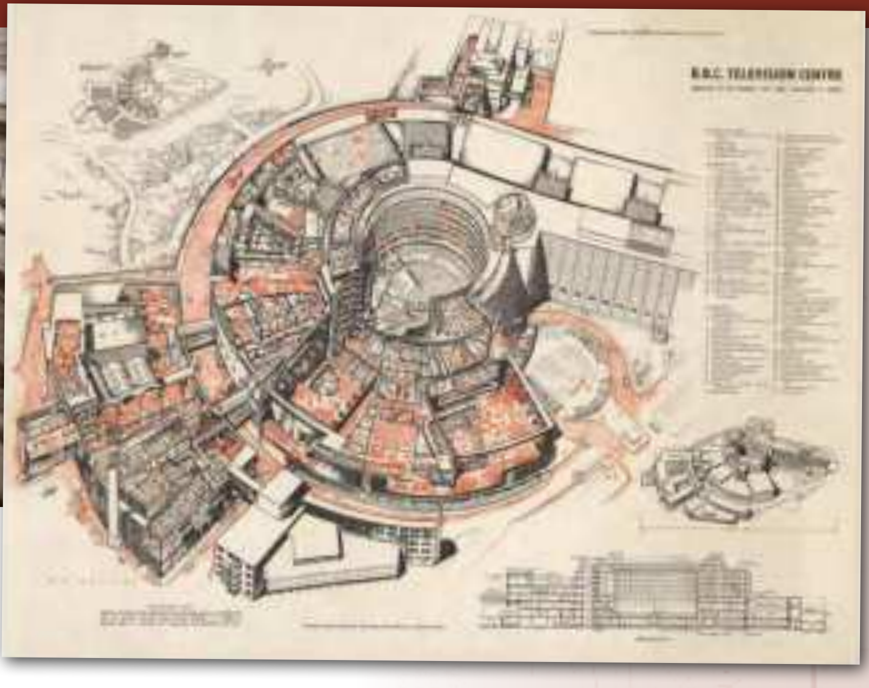
When the BBC recommenced television broadcasts in 1946, after being closed down throughout the Second World War, only a tiny percentage of UK homes had a television set, and programmes were only broadcast for a few hours each day. But the BBC had ambitious growth plans, including the development of a new, purpose-built facility with state-of-the-art studios. In 1949 a 13-acre site was acquired in the West London district of White City.

Designed by architect Graham Dawbarn, Television Centre was an imposing circular building containing several studios and offices, together with a large scenery block at the rear. The distinctive exterior design formed the shape of a question mark – rather fitting for the future home of *Doctor Who*.

In 1949 the BBC purchased Lime Grove Studios in Shepherd's Bush as a stop-gap measure while the Centre was under construction. Built in 1915 by the Gaumont Film Company, Lime Grove was already an ageing property by the time the BBC bought it. Six months were spent converting the film studios to television recording in order to supplement the BBC's two existing studios at Alexandra Palace. Lime Grove reopened on 21 May 1950, and soon all the studios were solidly booked for a wide variety of programmes.

When post-war government spending restrictions brought





TELEVISION CENTRE WAS AN IMPOSING CIRCULAR BUILDING CONTAINING STUDIOS AND OFFICES, TOGETHER WITH A LARGE SCENERY BLOCK AT THE REAR.

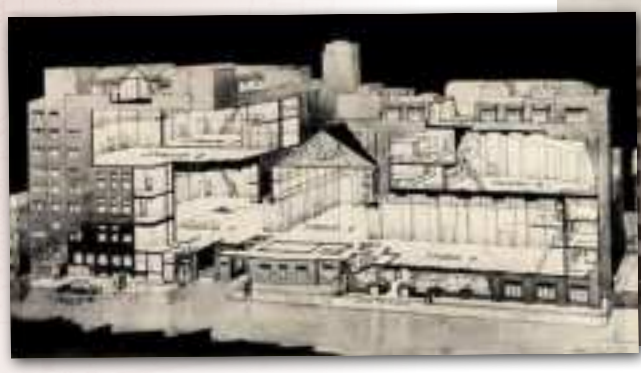
building work on Television Centre to a temporary halt, another stop-gap studio was desperately needed. In 1955 the BBC acquired Riverside Studios on the north bank of the Thames, near Hammersmith Bridge. Constructed in the 1800s, this large industrial building had been converted into a film studio in 1933 by Triumph Films. The BBC changed the two film stages into television studios that would be described in the media as “the most modern in the world”.

When Television Centre finally opened in June 1960, most households in the UK owned a television set, and the BBC had plans for a second channel. It was clear that Lime Grove and Riverside would need to remain operational for the foreseeable future. Deciding which programmes would be made in which studio was the responsibility of Joanna Spicer, Assistant Controller of Planning at the BBC.

In April 1963, when *Doctor Who* was in the early stages of pre-production, Spicer decreed that this ambitious science-fiction series could not be made in Television Centre. TC1, the largest studio, wouldn’t be ready when the programme was due to enter production. TC2, used primarily for comedy shows, and TC5, largely devoted to schools programming, were smaller studios, while TC6 and TC7 wouldn’t come into service until 1965 and 1967 respectively. TC3 and TC4 were the main drama studios but both were booked solid, meaning there simply wasn’t room for a year-round production like *Doctor Who*. The production office was subsequently moved out of Television Centre and into Threshold House, a building leased by the BBC to accommodate overspill from both Television Centre and Lime Grove.

Recording at Riverside was ruled out because the studios lacked the inlay facilities needed to combine images from two cameras – essential for *Doctor Who’s* effects sequences. Joanna Spicer recommended making *Doctor Who* in Studio D at Lime Grove, which had inlay, overlay and back-projection facilities. Knowing that *Doctor Who* would require these on all recording days, Spicer suggested a block booking at Studio D for 52 weeks. Believing the facilities would be adequate, drama head Sydney Newman agreed to the proposal, but it wasn’t long before the *Doctor Who* production team raised serious concerns.

The antiquated lighting equipment made Studio D unbearably hot, and the cramped space wasn’t suitable for the large-scale →



Top left: An aerial view of the newly built Television Centre.

Above left: The empty interior of studio TC3.

Above right: A cutaway from 1960 showing the internal layout of Television Centre.

Below centre: Lime Grove Studios in the 1970s.

Bottom left: A cutaway showing Lime Grove’s interior.

Bottom right: The original Lime Grove façade.

STAGE MANAGEMENT

Above left: The BBC's Ealing Studios.

Above right: A view of Riverside Studios.

Right inset: Verity Lambert, the first producer of *Doctor Who*.

Below centre: The BBC Training Centre at Wood Norton.

Below right: A tent was erected in the car park at the BBC's Elstree facility to provide emergency studios for *The Greatest Show in the Galaxy* (1988-89).

Bottom left: The BBC's Pebble Mill studios; Tom Baker (as the Doctor) and Colin Douglas (Reuben) in *Horror of Fang Rock* (1977), recorded in Birmingham.

→ sets needed to depict convincing futuristic and historical backdrops. *Doctor Who* was originally going to launch with a story called *The Giants*, in which the time and space travellers were reduced to one-16th of an inch in height. This serial had to be pushed back because the cameras at Lime Grove couldn't take the wide-angle or zoom lenses needed to create the required optical effects.

The series' pilot episode was eventually recorded on Friday 27 September 1963, with subsequent instalments scheduled to be recorded weekly from Friday 18 October, all in Lime Grove Studio D. Each episode had four days of rehearsals at various church halls, drill halls and community centres booked by the BBC for their close proximity to Lime Grove. Each serial also benefitted from one week of pre-filming at the BBC's Ealing Film Studios for material that would have been difficult to achieve in the recording studio, such as model shots and stunt sequences.

Buoyed by the huge popularity of the Daleks, producer Verity Lambert campaigned tirelessly for better studio facilities. Individual instalments of *The Aztecs*, *The Sensorites* and *The Reign of Terror* (all 1964) were recorded at Television Centre (in TC3 or TC4), as were all four episodes (later edited down to three) of the rescheduled and retitled *Planet of Giants* (1964).

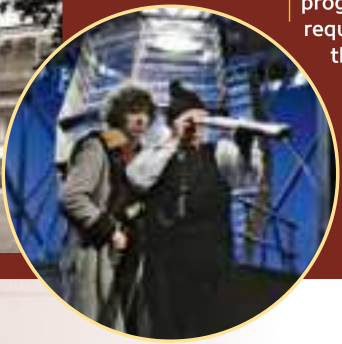
The series then moved to Studio One at Riverside for *The Dalek Invasion of Earth* (also 1964) at the end of the first production block. By now, Riverside had been equipped with inlay facilities, and the larger space meant that more visually impressive backdrops could be created.

Over the next three years, the series was primarily recorded at Riverside, but some serials were recorded at Television Centre, in either TC3 or TC4 – including the entirety of the 12-part serial *The Daleks' Master Plan* (1965-66). To the dismay of producer Innes Lloyd, *Doctor Who* was unexpectedly moved back to Lime Grove Studio D in 1967. This remained the programme's main recording venue for most of the Patrick Troughton era, but some episodes were recorded at Television Centre – in fact, 1968's *The Wheel in Space* had episodes recorded in Lime Grove, Riverside, TC1 and TC3. By the end of the decade, all the studios in Television Centre were open for

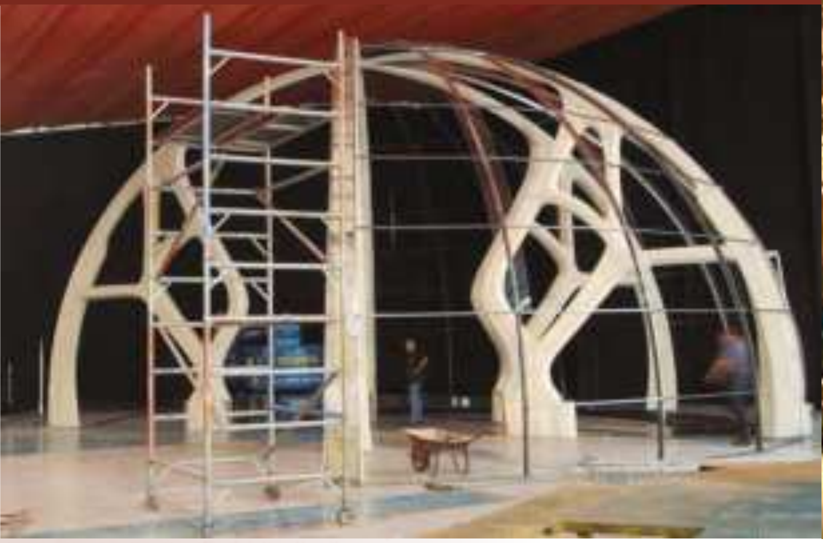
HOMES FROM HOME

Television Centre was the home of *Doctor Who* throughout the 1970s and 80s, but the series was occasionally made in other BBC premises. *Spearhead from Space* (1970) was supposed to have been recorded at Television Centre – but, when the recording sessions were cancelled due to a strike by studio cameramen, the decision was made to shoot the entire serial on film. The interior scenes were rescheduled, with filming taking place at the BBC Training Centre at Wood Norton.

Due to a lack of space at Television Centre, *Horror of Fang Rock* (1977) was recorded at Pebble Mill Studios, the main production facility for BBC Birmingham. The staff at Pebble Mill were very helpful to director Paddy Russell, and there were rumours that the management wanted Pebble Mill to become the new home for *Doctor Who*. The staff's lack of familiarity with the programme's complex effects requirements put paid to this idea.



When the studio days for *The Greatest Show in the Galaxy* (1988-89) were cancelled following the discovery of asbestos fibres in the ceilings of various Television Centre studios, producer John Nathan-Turner came up with an ingenious idea to save the serial from cancellation. He arranged for a tent to be erected in the car park at the BBC's Elstree facility in Borehamwood, where the crew completed all the sequences previously scheduled for the studio.



business and ready for colour taping. Lime Grove was converted for colour operation in 1970 but would now primarily be used for current affairs programmes. From the second episode of *The Space Pirates* (1969) onwards, Television Centre became *Doctor Who*'s permanent home all the way through to the studio recording of *Ghost Light* in August 1989.

When *Doctor Who* resumed production in 2004, drama programmes were being made in a very different way, so recording the series at Television Centre was no longer an option. The studios at Television Centre had been designed for multi-camera video recording, but during the 1990s most drama productions switched to single-camera set-ups. *Doctor Who* was now being made by BBC Wales, and once again there was some debate about where the programme could or should be made.

Broadcasting House in Cardiff was already committed to other productions, and there were no other BBC studios in Wales that were big enough to house *Doctor Who*. A vast storage facility near Newport was eventually chosen as the main recording venue. Unit Q2 was big enough to accommodate the necessary sets, but it still wasn't the ideal venue for a series that soon established itself as the BBC's flagship primetime drama.

For Series 3 (2007), *Doctor Who* moved into a new facility near Cardiff called Upper Boat. This expansive complex measured 86,000 square feet and included six sound stages, all dedicated to *Doctor Who* and its two spin-off series, *The Sarah Jane Adventures* and *Torchwood*. For one week in July 2007, all three were shooting simultaneously at Upper Boat, which was already bursting at the seams.

> **A VAST STORAGE FACILITY NEAR NEWPORT WAS CHOSEN AS THE MAIN RECORDING VENUE FOR THE RETURN OF *DOCTOR WHO*.**

In 2010, construction began on a new 'Drama Village' in Cardiff Bay called Roath Lock, which was designed to accommodate the entirety of BBC Wales' drama output, including *Casualty*, *Pobol y Cwm* and, of course, *Doctor Who*. For a brief period, *Doctor Who* was being made at both Upper Boat and Roath Lock. (In fact, the 2012 stories *Asylum of the Daleks* and *The Angels Take Manhattan* featured scenes shot in both studios.)

Roath Lock remained *Doctor Who*'s home for the remainder of the Eleventh Doctor's final series, and the entirety of the Twelfth and Thirteenth Doctor's eras. In that time, the studio made a major creative and economic contribution to the creative industries and acted as a springboard for South Wales' now flourishing drama production sector. *Doctor Who* had come a long way from the cramped confines of Lime Grove Studio D. ◆

Above left: The TARDIS set for Series 1 (2005) takes shape at Unit Q2.

Above right: The completed TARDIS set.

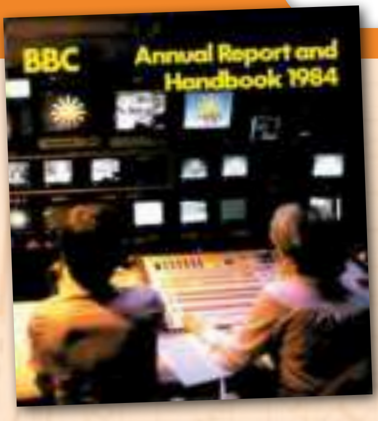
Below left inset: HRH The Duchess of Cornwall and HRH The Prince of Wales are welcomed to Roath Lock by Jenna Coleman and Matt Smith on 3 July 2013.

Bottom left: A set from *The Lodger* (2010), constructed at Upper Boat.

Below right: The main sign for Roath Lock, and the building's distinctive exterior.

Photos © Edward Russell.

BBC Cymru Wales
Roath Lock
Porth Y Rhath



THE 1980s

Business was booming for *Doctor Who* in the 1980s – with its 20th anniversary ushering in a new era of video sales, official conventions and even computer games.

By CHRIS BENTLEY

Above left and right: The BBC annual reports for 1984 and 1985.

Right inset, from top: An advert for the BBC Microcomputer; the computer game *Doctor Who: The First Adventure*; an early page from the BBC's teletext service, Ceefax.

Below: Alan Hart, Controller of BBC1 from 1981-84, moved *Doctor Who* from its traditional Saturday evening slot to weekday nights.

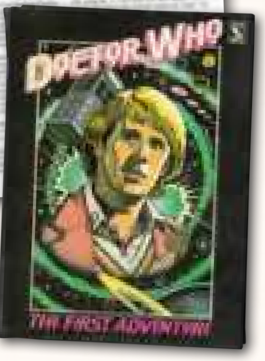
Bottom: Long queues at the *Doctor Who* Celebration event at Longleat, between 3-4 April 1983.

At the start of the BBC's seventh decade, a stiff regime of belt-tightening was required to overturn a £33 million deficit in the Corporation's finances. One of the most controversial cost-cutting measures was a reduction in the number of BBC orchestras, from 11 to seven, but viewers were more upset by the loss of some much-loved drama series.

Drama productions were among the most expensive programmes made by the BBC – and, due to a longstanding obligation to increase regular actors' fees year on year, it was sometimes more economical to terminate long-running series in favour of new ones. This was one of the reasons why the axe fell on shows including *The Onedin Line* (1971-80), *When the Boat Comes In* (1976-81) and *Blake's 7* (1978-81). *Doctor Who* was in no danger on this score, by virtue of having replaced its whole regular cast during the 1980-81 series – but it did find itself moved to twice weekly on weekday nights, at the instigation of incoming BBC1 controller Alan Hart.

Over a two-year period, the BBC cut £40 million from existing services and transformed the eight-figure deficit into a £27 million surplus. This enabled the Corporation to embark on long-overdue upgrades to its existing studio facilities, as well as assessing the implications of new technology: satellite broadcasting, home videotapes and discs, and cable services.

The BBC Microcomputer is Here!



You are now looking at a page taken from the BBC's teletext service

1982 saw the rollout of the BBC Microcomputer, a robust desktop machine for schools and colleges, made under BBC licence by Acorn Computers as part of the Corporation's Computer Literacy Project. The BBC Micro was a huge success – 500,000 computers were sold by 1985 – and spawned the licensed computer game *Doctor Who: The First Adventure*, released by BBC Software in 1983.

Ceefax, the BBC's news and information teletext service, had been launched in 1974, becoming fully operational five years later. The service also provided on-screen subtitles for deaf and hard-of-hearing viewers on a selection of programmes, but regular Ceefax subtitling only commenced in January 1983. *Doctor Who* was one of the first programmes to benefit, with Ceefax subtitles on every episode from the opening instalment of *Arc of Infinity* (1983).

Over the Easter weekend that year, BBC Exhibitions staged a two-day *Doctor Who* convention in the grounds of Longleat House in Wiltshire to celebrate a milestone in the programme's history. The Doctor Who Celebration: Twenty Years of a Time Lord boasted marquee displays of models, costumes and sets, and a rare opportunity to watch archive episodes. Attended by a great many cast and crew members, both current and former, the event became the biggest *Doctor Who* convention ever staged. Some 13,000 tickets were pre-sold for the event but around 50,000 people turned up – over 35,000 on the first day alone.

SOME 13,000 TICKETS WERE PRE-SOLD FOR THE LONGLEAT EVENT BUT AROUND 50,000 PEOPLE TURNED UP.

TIME FOR CHANGE

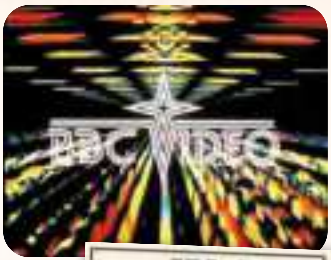
Increasingly during the 1980s, BBC Enterprises arranged a number of co-production deals with overseas broadcasters, providing additional financing for expensive drama and comedy programmes. One of the earliest was an arrangement with the Australian ABC network to co-fund the feature-length 20th-Anniversary Special *The Five Doctors* (1983).

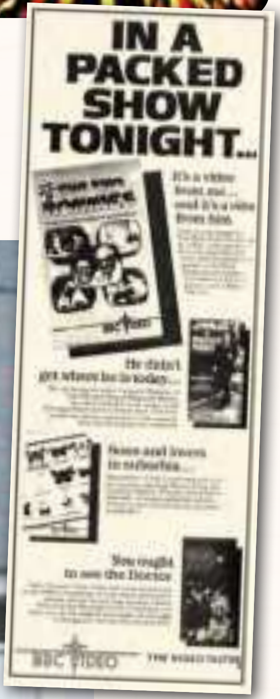
By the end of the decade, in line with a government mandate, the BBC was also commissioning hundreds of hours of programming from independent producers, rather than retaining production wholly in-house. Among the series produced in this way were *Birds of a Feather* (originally 1989-98), *The Paradise Club* (1989-90) and *Red Dwarf* (originally 1988-99).

Doctor Who eventually benefitted from both of these initiatives in the mid-1990s, when BBC Enterprises initiated a co-production deal with BBC Television, the Fox Network and MCA Television to make a $5 million (£3.2 million) TV movie, filmed in Vancouver, British Columbia. Starring Paul McGann as the Doctor, the 86-minute film won an audience of nine million viewers on BBC1 in May 1996, but disappointing American ratings doomed plans for a full series.

Enterprises had already launched its BBC Video label to market VHS and Betamax videocassettes in October 1981. But without the necessary talent union agreements to permit comedy and drama, the initial releases featured sport, natural history and cookery programmes, as well as concert performances by Toyah and Deep Purple. Arrangements with Equity and the Musicians' Union were finalised in 1983 and the first wave of BBC comedy and drama videos appeared that October: *The Best of the Two Ronnies*, *Butterflies*, *The Fall and Rise of Reginald Perrin* and *Doctor Who: Revenge of the Cybermen*.

These early releases retailed at almost £40 each (the equivalent of over £100 today), but in January 1986 BBC Video collaborated with Marks & Spencer on a pioneering experiment that offered six VHS titles – including *Revenge of the Cybermen* – for a more affordable price of £9.99 each. Sales were brisk and the concept of 'sell-through' video was quickly taken up by other video labels.





IN A PACKED SHOW TONIGHT...

BBC VIDEO

By the end of the decade the Corporation was adapting to a whole new broadcasting landscape. The launch of Channel 4 in 1982 heralded a new era of multi-channel analogue broadcasting, with the promise of a fifth channel to come. Mid-decade planning for a national Direct Broadcasting by Satellite (DBS) service had foundered, but the BBC was nonetheless taking an active collaborative role in satellite television, providing 40 per cent of the programming for the European Super Channel station and sharing broadcasting rights with Sky. Many BBC programmes, including *Doctor Who*, would soon be seen on the new British Satellite Broadcasting (BSB) service, launched in March 1990.

The BBC had also become a leading member of Eureka 95, a European consortium co-ordinating the development of a 1250-line High Definition Television (HDTV) standard, and BBC HDTV cameras recorded the 1989 FA Cup and Wimbledon finals to demonstrate the format's clarity and sharpness. In addition, the Corporation produced the first HDTV production to be seen on British television – the drama serial *The Ginger Tree*, broadcast in December 1989 – although viewers were unable to appreciate the format's qualities on existing 625-line TV sets.

Sadly, *Doctor Who* wasn't able to benefit from these developments. With average audience figures significantly reduced in the wake of its much-publicised 18-month hiatus in 1985-86, the series was eventually cancelled at the end of the decade – the final episode of its 26-year serialised run airing on 6 December 1989. ◆

Above left: A 1990s BBC Enterprises logo.

Above right: Eric Roberts (playing the Master), Paul McGann (the Doctor) and Daphne Ashbrook (Dr Grace Holloway) in a publicity shot for the 1996 *Doctor Who* TV movie.

Left inset: The first BBC Video ident, and a 1983 press advert for some early BBC Video titles – including the 1975 story *Revenge of the Cybermen*.

Below left: Together with some young helpers, Sylvester McCoy and Bonnie Langford – in costume as the Doctor and Mel – give the TARDIS prop a wash in the grounds of BBC Television Centre in 1987.

Below right: *Doctor Who* repeats were screened on the satellite station BSB.

Bottom right: The *BBC Annual Report and Accounts* for 1989-90.

JONATHAN POWELL

BBC 2 AUTUMN SEASON
Radio Times
Guinness is Smiley

His changes to the Drama Department in the 1980s helped bring the BBC huge acclaim... but left *Doctor Who* high and dry.

By EDDIE ROBSON

Above left: Jonathan Powell was BBC Head of Drama from 1983-87.

Above right: The *Radio Times* for 8-14 September 1979 promoted *Tinker Tailor Soldier Spy*, produced by Powell.

Far right: Michael Gambon in *The Singing Detective* (1986).

Right inset: The original cast of *EastEnders*, pictured in 1985.

Below: Title cards for *The Sweeney* (1974-78), *Edge of Darkness* (1985), *Casualty* (1986-present) and *Tutti Frutti* (1987).

During the 1970s, an aesthetic gulf began to open up in British TV drama. At the BBC, the standard mode of production – which had evolved from the days of live broadcast – was still largely on videotape and in studio. BBC dramas made entirely on film were mostly single plays, not series or serials. Meanwhile, at ITV, drama on film was increasingly the norm, with Euston Films productions like *The Sweeney* (1974-78) achieving a gritty, dynamic style.

Jonathan Powell, a producer at ITV franchise holder Granada, was still mostly working on videotape, on series such as the daytime drama *Crown Court* (1972-84) and the award-winning *The Nearly Man* (1974-75). But when he moved to the BBC and took over its 'classic serials' strand, he was keen for these dramas to make the leap to film. When the BBC lost out to Granada in a bid to adapt *Brideshead Revisited*, Powell argued that part of the reason was that Granada had committed to make it on film. He presented John Le Carré's *Tinker Tailor Soldier Spy* as a back-up plan, and got to make it his way. The result, screened in 1979, was very much the shape of things to come – in terms of its finances (it was a co-production with America's PBS), its casting of a cinema star in the lead role (namely Sir Alec Guinness), its pacing and structure, and its production values.

AT ITV, DRAMA ON FILM WAS INCREASINGLY THE NORM WITH PRODUCTIONS ACHIEVING A GRITTY, DYNAMIC STYLE.

In late 1983 Powell became the BBC's Head of Drama Series and Serials, enabling him to extend this aesthetic shift. Productions that mixed film and videotape started to be phased out; new continuing dramas made entirely on videotape, such as *EastEnders* (1985-present) and *Casualty* (1986-present), were introduced. At the same time, Powell developed original filmed serials that often attracted high acclaim, such as *The Singing Detective*

THE SWEENEY
Edge of Darkness
CASUALTY
Tutti Frutti

(1986) and *Tutti Frutti* (1987). Without his encouragement, Troy Kennedy Martin might have given up on *Edge of Darkness* (1985).

But as BBC drama moved towards more realistic 'popular' shows on videotape and original 'prestige' series on film, where did that leave *Doctor Who*? It wasn't really either. Its effects-heavy nature suggested videotape was the logical format for it, but the American movies and TV shows it was often compared to were made on film. In fact, the whole style of British TV had become less accommodating to *Doctor Who* and science fiction generally; the most notable sci-fi show to emerge under Powell, *Star Cops* (1987), was fraught with difficulties.

Doctor Who was in its high-profile 20th anniversary year when Powell became its department head, but less than 18 months later the show needed to be reprieved from cancellation. Powell would later imply he washed his hands of *Doctor Who*, saying he just wanted producer John Nathan-Turner to "solve it" alone. Yet, in saying this, he did himself a disservice. A three-page memo Powell wrote to Nathan-Turner in February 1986 detailed his concerns about the scripts for *The Trial of a Time Lord* Parts One to Four (1986). While these notes were sharply critical, they were also very incisive and engaged, with clear suggestions for action – and, frankly, more heed should have been taken of them.

Even if *Doctor Who* didn't fit Powell's vision for BBC drama, he still worked to make it better – and he made his appreciation known when he felt it had improved. After previewing the first episode of *Paradise Towers* (1987), he sent a memo to Nathan-Turner and script editor Andrew Cartmel: "Many thanks for next Monday's episode of DR. WHO which I thought was absolutely first rate." Weeks later he succeeded Michael Grade as Controller of BBC1. By the time he left that post, *Doctor Who* would no longer be on the channel. ◆

MICHAEL GRADE

Like Sydney Newman, Michael Grade had a more commercial background than many BBC executives. He came from a showbusiness family, and was a journalist and agent before becoming Director of Programmes at London Weekend Television. After spending two years at Embassy Television in America, he returned to the UK to become Controller of BBC1 in 1984.

At LWT, Grade had taken aggressive steps to break BBC1's dominance of Saturday nights, whereas at the BBC he made it his greatest priority to defend that dominance. The fact that *Doctor Who* had returned to Saturday nights shortly after Grade took over only increased the pressure on it – and it was Grade's decision to cancel it in 1985. Though this was reversed in the wake of a backlash, Grade subsequently moved *Doctor Who* to a dead weeknight slot opposite *Coronation Street*.

Grade left the BBC in 1987 and joined Channel 4. Yet, in a career marked by successes and controversies, his brush with *Doctor Who* continued to follow him around. "Everywhere I went," he told Matthew Sweet in 2022, "I wasn't Michael Grade who, you know, put Live Aid on TV or *The Singing Detective* or *Bread*... [I was] the man who cancelled *Doctor Who*."

Above left: From 1977-83, Powell worked with script editor Betty Willingale on the BBC 'classic serials' strand, among others.

Above right: Michael Grade cancelled *Doctor Who* in 1985, while Controller of BBC1.

Left inset: John Nathan-Turner, the producer of *Doctor Who* from 1980-89.

Below left: The cast of *Star Cops* (1987) – Jonathan Adams (as Alexander Krivenko), Erick Ray Evans (David Theroux), Linda Newton (Pal Kenzy), Trevor Cooper (Colin Devis) and David Calder (Nathan Spring).

Below right: Mel (Bonnie Langford) and the Doctor (Sylvester McCoy) meet Bin Liner (Annabel Yuresha) and her Red Kangs in Part One of *Paradise Towers* (1987) – an episode praised by Powell.

BBC
Annual Report and Accounts
2004/2005

THE 2000s

BBC
Performance against public commitments 2012/13

The television industry was transformed while *Doctor Who* was off the air. These changes impacted the programme as soon as it re-emerged – most notably when production relocated from London to Cardiff.

By PAUL HAYES

Above left and right: The *BBC Annual Report and Accounts* for 2004-05 and 2012-13.

Right inset: BBC Head of Drama Series Mal Young.

Below left: Christopher Eccleston and Billie Piper flank showrunner Russell T Davies, early in production of the revived series in 2004.

Below right: The TARDIS set constructed for Series 1 (2005) at Unit Q2 in Newport.

With the 1996 TV movie having proved to be a false dawn, *Doctor Who* didn't return to full-time production until 2004 – once again wholly produced by the BBC.

In the early 2000s, BBC Drama still retained the compartmentalisation established by Sydney Newman in 1963 – with a Series Department, a Serials Department and, if not a Plays Department, then a 'Film and Single Drama' one. Drama Series was then headed by Mal Young, who was very keen to bring *Doctor Who* back (and had already attempted to do so in 1999). So it might have made sense for Drama Series, under Young, to have been responsible for *Doctor Who*'s return, and he did become an executive producer on the revived show.

But there had also been significant changes since *Doctor Who* had gone off the air in 1989, including an expansion in regional production across the UK. As far back as 1963, some BBC dramas were being produced from Glasgow, Birmingham, Manchester, Belfast, Cardiff and the like. But in the 1990s and into the 2000s, this grew substantially, as the BBC sought to increase its representation of audiences across the country.

BBC Wales was chosen as the new home of *Doctor Who* partly for this reason; the fact that incoming showrunner Russell T Davies' colleague Julie Gardner had arrived there as the new Head of Drama in 2003 helped to seal the deal. But it was important to Menna Richards, who was then the overall Director of BBC Wales, that bringing *Doctor Who* to the region had a positive impact on the Welsh television industry generally.

"I remember being very firm... that we had to use as many local skills as possible," Richards recalled in a 2020 interview. "I didn't go to BBC Wales in order to have stuff shipped in from London. I went in order to create a base of talent and future employment locally. So I think it was probably quite challenging for some of my London colleagues, but it absolutely was possible to achieve it, and we did."

BBC Cymru Wales

ariel
CARDIFF: DRAMA CITY
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IN 2021 BBC STUDIOS ANNOUNCED THAT IT WOULD BE PARTNERING WITH BAD WOLF TO MAKE *DOCTOR WHO*.

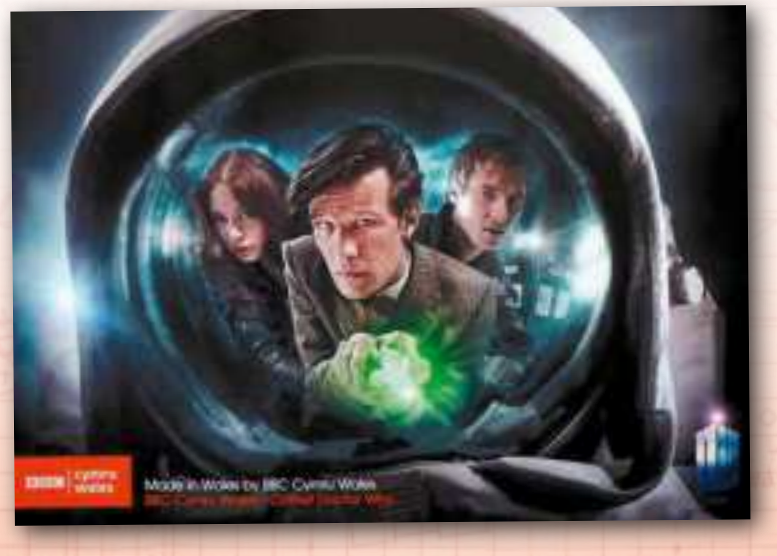
Doctor Who has been produced in Wales ever since. From 2017, it has been made by the BBC's commercial subsidiary BBC Studios – created when the BBC's in-house production departments were merged with BBC Worldwide, the company familiar to *Doctor Who* fans for series-related merchandise since the 1990s.

The faith shown in BBC Wales in 2004 has now borne fruit. The base of Welsh talent, which Menna Richards wanted to use *Doctor Who* to help create, has allowed successful production companies like Bad Wolf to flourish in the region.

Bad Wolf was established in 2015 by Julie Gardner and Jane Tranter, an executive whose long history with *Doctor Who* began in the 1980s. As a junior member of the Series & Serials Department, Tranter spent a weekend crawling around a dusty floor at the Corporation's North Acton Rehearsal Rooms for *Doctor Who*, marking up the layout of the sets in tape, ready for the actors to rehearse there on the coming Monday. Fifteen years later she became the BBC's Controller of Drama Commissioning – a successor to *Doctor Who*'s co-founding executive, Sydney Newman. And in 2003 she was responsible for recommissioning *Doctor Who* as an ongoing series. As she recalled in the 2013 DVD documentary *Doctor Forever: The Unquiet Dead*, "*Doctor Who* wasn't regarded by everybody in the same way that I saw it – which was really the most glamorous show that the BBC could be making."

In 2021 BBC Studios announced that it would be partnering with Bad Wolf to produce future episodes of *Doctor Who*. The reunion of behind-the-scenes names from the show's massively successful comeback included showrunner and executive producer Russell T Davies.

Given the pedigrees of Jane Tranter, Julie Gardner, Russell T Davies and their colleagues, it's easy to see why the announcement was met with such excitement. As *Doctor Who* begins a new chapter, the future for one of the BBC's best-loved and most enduring properties seems assured. ◆


Made in Wales by BBC Cymru Wales

Top left: Roath Lock Studios, the home of *Doctor Who* from 2012.

Above left: Part of the set for *Asylum of the Daleks* (2012) at Roath Lock.

Above right: The BBC's in-house magazine *Ariel*, cover-dated 20 September 2011, celebrated Roath Lock's opening with a comic strip-style illustration.

Left inset: Menna Richards, Director of BBC Wales from 2000-11.

Below left: Promotional material for *The Impossible Astronaut* (2011) proudly declared that *Doctor Who* was made in Wales.

Below right: Jane Tranter and Julie Gardner, the founders of Bad Wolf.

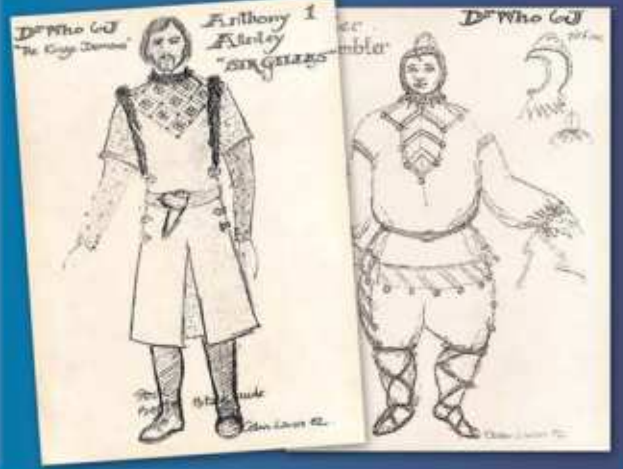
“The divine gift of imagination
is an essential characteristic
of the broadcaster.”

LORD REITH, FIRST DIRECTOR-GENERAL OF THE BBC

PANINI MAGAZINES

MASTER OF DISGUISE

Interview with costume designer Colin Lavers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The Kings Demons
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